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Notable Women
of St. Louis

WOODWARD
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NOTABLE WOMEN
OF ST. LOUIS
1914

Edited and Published by
MRS. CHAS. P. JOHNSON

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MRS. CHAS. P. JOHNSON

THIS BOOK
IS LOVINGLY DEDICATED TO MY HUSBAND,
CHAS. P. JOHNSON

Foreword

THESE are sketches of some of the leading women living in the city of St. Louis today. The story of each woman's life has afforded me an afternoon delightfully spent in her studio or library, or mine. It was not with the thought of any remuneration that I have written them, nor was it suggested by any woman included in the series, but because there should be some record of their achievements placed in all public libraries, to which reference could be made when desired by the people of other cities, as well as our own. Every city of any size has one or more books of its important and noted men, but so far none has been published as a tribute to the noteworthy and capable women. There are about sixty-five names in this series of the most generally known, although there are many others interesting and successful.

ANNE ANDRÉ-JOHNSON.

"It is the deed that confers human dignity; and the work accomplished is the only register of worth."

—RABBI LEON HARRISON.

INDEX

PAGE

Akins, Miss Zoe 11
Anderson, Amabel, LL. M. 13

Baumhoff, Mrs. F. W. 17
Bernays, Miss Thekla M. 20
Bishop, Dr. Frances Lewis 25
Blattner, Mrs. Elise J. 28
Bourgeoise, Mrs. Anita Calvert 31
Burg, Mrs. Lulu Kunkel 34
Burgess, Mrs. Samuel R. 38

Cairns, Mrs. Anna Sneed 43
Collins, Mrs. Charles Cummings 51
Coonsman, Miss Nancy 214

Dillon, Mrs. Mary C. 54
Dodds, Dr. Mary 58

Epstein, Mrs. A. I. 61
Erskine, Miss Lucille 64

Fisher, Miss Mary 66
Fruchte, Miss Amelia C. 70

Garrett, Mrs. Edmund A. 76
Gerhard Sisters 79
Gooding, Hattie B. 82
Grossman, Mrs. E. M. 84

Hayward, Miss Florence 88
Hedges, Miss Anna C. 93
Hoke, Miss Martha H. 96
Hughey, Mrs. Fannie E. McKinney 100
Hurst, Miss Fannie 105
Hutchings, Mrs. Emily Grant 110

Ingalls, Mrs. F. H. 115

Johnston, Mrs. Maria I. 121

Knight, Mrs. Franklyn 128
Kriegshaber, Mrs. David 132

PAGE

Martyn, Marguerite 137
McCulloch, Miss Mary C. 142
McLean, Dr. Mary Hancock 146
McNair, Miss Louise 149
Meriwether, Mrs. Elizabeth Avery 153
Moore, Mrs. Philip North 158
Morse, Miss Bessie 162
Moyer, Mrs. Alice Curtice 166

Nirdlinger, Daisy E. 169

Orff, Mrs. Annie Laurie Y. 171
Osborn, Dr. Ellen 174

Pattison, Mrs. Everett W. 179
Peugnet, Madame Armand 181
Pittman, Mrs. Hannah D. 185
Porcher, Mrs. Frances 188

Rathbun, Miss Helen G. 193
Reifsnider, Mrs. Calvin Kryder 196
Richardson, Mrs. Florence Wyman 202
Richter, Mrs. Fernande 207
Risque, Miss Caroline 211

Schulenburg, Miss Adele 214
Senseney, Mrs. E. T. 219
Simonds, Miss May 222

Teasdale, Miss Sara 225
Thomas, Mrs. M. Louise 230
Thummel, Miss Caroline G. 234

Wagoner, Mrs. Harry E. 237
Wagoner, Mrs. H. H. 240
Whitney, Mrs. Victoria Conkling 244
Wines, Mrs. Frances Cushman 247
Winn, Miss Jane Frances 250
Wyer, Mrs. Berenice 255

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MISS ZOE AKINS

Notable Women of St. Louis

MISS ZOE AKINS

MISS ZOE AKINS writes beautiful poems. Her first volume of verse, "Interpretations," published in 1912, was accorded unstinted admiration in our country and abroad. In this book such poems as "Mary Magdalen" and the "Sisterhood" are strongly representative of a new line of thought, while the other poems are also charmingly written. Miss Akins began writing verse and plays at a very early age. "The End of the Strike" was written when she was about seventeen. At nineteen she wrote a verse drama, "Iseult, the Fair," which, as she states, "for a time promised to be published and produced." Later she wrote a number of other poems that helped lay the foundation of what she has so successfully been building onto ever since. Several other dramatic works also came from her pen about that time, none of which has been published or put on the stage as yet—"The Voice," 1907, a one-act play, with the scene laid in a Turkish harem; "The Wandering Shepherd," 1907, a masque; "The Sin," 1909, a modern drama, in four acts, dealing with heredity mainly; "The Meddler," 1909, on anarchism; "The Learned Lady," 1910, a comedy, and "Clemence," 1911, a psychological study, in one act. "Papa," an amorality in three acts, edited by Edwin Bjorkman, is her latest play, which has caused quite a stir generally and not alone in literary circles.

The light and disdainfully airy manner in which she handles a delicate situation, or, rather, many of them, usually regarded as anything but frivolous, makes the play decidedly unusual in plot and treatment. It is a frothy conception with an underlying interest that lingers with the reader and can not be dismissed so easily nor forgotten so quickly. It is a daring story of an adventure, after which the characters all fall in amicably with whatever is suggested; in real life the solution might not be worked out so happily, and generally is not.

Zoe Akins was born at Humansville, Mo., in 1886, a village in the region of the Ozark Mountains. Her parents moved to St. Louis while she was quite young. For two years she attended Hosmer Hall in this city, followed by two more at Monticello Seminary, Godfrey, Ill. Miss Akins had some experience on the stage when she was seventeen years old, with the Odeon Stock Company, then playing in St. Louis. Finding nothing attractive in the work, she decided she would never care to become an actress. Then she began writing articles for "The Mirror" and the daily newspapers. One of her ambitions was to meet and know celebrated people.

She is an enthusiastic admirer of Julia Marlowe, who influenced her to study the great European dramatists, and who has been of assistance to her in many ways. Miss Akins' mother was Elizabeth Green, daughter of Dr. Henry Louis Green, who came to St. Louis from Kentucky after the war. Different members of the family of Mrs. Akins were writers and authors, and her uncle, General Duff Green, was a Southern newspaper editor. On her maternal side, also, Miss Akins is a descendant of the Earl of Pembroke. Her father, Mr. Thomas J. Akins, was Postmaster of St. Louis under President Taft, following a position as head of the sub-treasury under President Roosevelt, and is one of the leaders in the Republican party. While Mr. Akins was Postmaster, Miss Zoe acted as his secretary. She spends part of every Winter in New York, where she finds the life and association of literary people much to her fancy. Miss Akins is small in stature, lovable in disposition and fascinating in manner.

GERHARD SISTERS PHOTO

MISS AMABEL ANDERSON

AMABEL ANDERSON, LL. M.

AMABEL ANDERSON, director woman's department, City College of Law and Finance, was born in Clathan, Ontario, Canada, May 31, 1883. Her mother was a Canadienne, whose sturdy English ancestry—the Burgess family—have for many generations been known among the most progressive people of Yarmouth—well educated, prosperous and of sterling quality. From her father, who is a natural-born United States citizen, she inherits the versatile nature that comes from a combination of nationalities. The family moved to London, Ontario, where Amabel secured her first two years of primary education. She was the constant companion of her only brother, Charles, three years her senior, in whom she found gallant protection then, as well as during the many years they enjoyed home companionship together.

Summers and the Christmas seasons were spent at their mother's old home near Aylmer, Ontario. This is remembered by them as the biggest and finest farm in the world. Trees planted on both sides of the old road meet to form an arch. Lawns, rose bushes, butternut trees, corn fields, hills and valleys, natural springs, wild berry patches—all go to make up a picturesque background where 'Mabel was spoiled by indulgent grandparents, Aunt and Uncle Fisher. There are a series of mental pictures so indelibly stamped as never to be erased concerning this one Uncle Fisher, who stands out in the foreground as the typical uncle—the embodiment of gentleness, wisdom, charity, and also a certain unforgotten discipline that maintained a sort of balance on the one hand as against the too-often great indulgence on the other.

This conservative city life in London and the wonderful country visits were brought to an abrupt close when, at an early age, she accompanied the family on a trip west; that is, to the eastern part of Michigan. Here she was initiated into rural school life. Both teacher and pupils seemed to belong to a different and larger race, and placed the frail Canadian city child in constant fear; the school methods were totally different; even the sort of play engaged in seemed weird and strange. It was not until two years later that the habit of study was in a measure acquired through the assistance of a retiring little "school ma'am" with a big soul and charming personality, who, by her untiring, patient efforts, taught her pupils to stand alone. It was undoubtedly the help of this teacher that enabled 'Mabel to pass the high-school entrance examination, in the third district school in Tuscola County, Michigan, at the age of twelve.

The business of Mr. Anderson again changed their residence location to Bay City, Mich. Here were spent the years between fourteen and twenty, in which much miscellaneous educational work was done. 'Mabel studied music, sketching, and attended high school. Without completing high school, she next determined to teach, and while seventeen had completed her first year of teaching. During these years she was actively engaged in church and club work, on several occasions organizing and promoting literary and physical culture clubs.

In trying to live up to her ideals as a teacher during this first year so as to be a permanent benefit to every child under her tutelage, an intense longing for higher education seized her. She had had the opportunity of a course in the Ferris Normal School previous to this, and now planned to make greater progress by hastily completing the unfinished high-school course, and at the same time holding the position as substitute teacher in the lower grades. This plan was successfully carried out. She continued to attend the Ferris Normal School several months of each year, and following the completion of high-school work took the principalship of a ten-grade school. She continued to teach and study, and a little later completed the normal course, and also a course in painting.

In 1907 she came to St. Louis with her husband, W. E. Arnold, a medical student in the American Medical College. She opened the Arnold Preparatory School in the Benoist Building, where, for six years, she conducted a successful school, offering academic courses. Here she enrolled many men, and some women, whose early education had been neglected. She and her assistants tutored them privately and placed her graduates in nearly every department of every college and university in St. Louis, and in like institutions in other cities, and this made a lasting name for her as a competent, modern teacher. She was painstaking in her endeavor to develop in her students personal power and self-mastery, inspiring many discouraged students to build a new ideal and helping them to realize it by close co-operation.

While managing this preparatory school, she added many lines of activities. She accepted a position, with salary, as instructor of Latin, in the dental department of the St. Louis University during the school year 1908-09, the only woman instructor in the university, and professor of medical botany in the American Medical College, again the only woman instructor, during the same year and the year following.

Amabel Anderson Arnold determined to minimize her public responsibilities so as to devote her hours outside of home and her school to the study of law. She entered the City College of Law and Finance, taking a night course, September, 1910, successfully completing two years of law that year. The following year she attended the third-year lectures at the City College of Law and Finance, and the same year the fourth-year law work at the Benton College of Law. As a consequence, she graduated from two law schools about the same time, receiving the degree of LL. B., June 11, 1912, from the City College of Law and Finance, being the only woman in the class, having received the degree of LL. M. from the Benton College of Law, five days earlier, June 6, 1912—again the only woman.

With the idea of expanding her school work and preparing to annex her preparatory school to some larger institution, Mrs. Arnold devoted much time to the organization of a woman's study club during the early part of the year 1912. This work resulted in the organization known as the Women's National College Club, with headquarters in St. Louis, and also a local St. Louis branch, with Amabel Anderson Arnold as national president, and local president for the first year. In this she was assisted by many progressive St. Louis women. This is a study club, which permits free discussion and expression along any line which the club may select by vote.

Amabel Anderson is a strong advocate of universal adult suffrage. When she began the study of law she had thought of spending her time in lecturing for suffrage and kindred emancipational subjects; later she became convinced that she could do more constructive work with greater direct results by devoting her time to the practical business-legal education of women. She was a charter member of the St. Louis Equal Suffrage League, and sent out the first invitations to business women, asking them to meet to consider the organization of a league to further suffrage. The constitution and by-laws of the league were written in her office with her aid. This was the beginning of the present flourishing Business Woman's Equal Suffrage League of St. Louis. She is an enthusiastic member of the organization.

On July 15, 1912, Mrs. Arnold was one of about a dozen St. Louis women attorneys who organized the Woman's State Bar Association of Missouri. This is the only association of its kind in the world. She was one of the committee on constitution and by-laws, and is the standing publicity committee.

Amabel Anderson Arnold sought and secured a divorce from Dr. W. E. Arnold, December 2, 1912, at that time a practicing physician in Oklahoma, and received the restoration of her maiden name—Anderson. She determined not only to change domestic affairs which were far from ideal, but also to make this change in such a way that neither party to the suit would receive any serious injury. This required careful planning, a good supply of courage, and intelligent consciously directed effort. All of this effort was justified, because both were stronger individuals and were further on the road to higher success by having worked together those six years.

She realizes, as never before, the absolute need of the thorough education of girls and women on the one vital, fundamental, social problem, the proper, universal legislation on marriage and divorce, and other domestic relations, and some form of intelligent management of the home; all this reform to take the place of the present barbaric, male-made laws and customs, and their double standard of morals.

While it is true a few women make progress under the very unfavorable present-day environment and its legal restrictions, yet, just as the rose develops its greatest beauty and most perfect fragrance only under the ideal nurture of the scientific florist, just so human civilization will never reach its deserved goal until woman has removed from her path the multiplied bondages—economic, social and domestic.

The combination of law study, club activity, educational achievement, and broad experience, was a leading factor in the development of her political convictions and her decided stand for thorough emancipational education and efficiency equipment for women.

Realizing that a chartered institution of learning is the best means of putting into practice these broad plans, Miss Anderson proposed the establishment of a woman's department in connection with the City College of Law and Finance, and in September, 1913, she accepted a position as director of the woman's department of said institution. The college has both local and extension courses, giving splendid opportunity to disseminate emancipational knowledge by means of such subjects as history of politics and political parties, evolution of women, economic interpretation of history, business English and commercial rhetoric, character analysis and parliamentary law, the latter of which Miss Anderson teaches. These and other special courses are offered in addition to all regular law and commerce courses of the college.

Amabel Anderson has been appointed on the regular faculty of the City College of Law and Finance as lecturer and instructor in the chair of international law, for the year 1914-15; again, the only woman holding such a position in St. Louis.

Miss Anderson deserves much credit for the intellectual curiosity, untiring energy and determination she has shown in all her efforts to develop herself, and the success of her various undertakings.

GERHARD SISTERS PHOTO

MRS. F. W. BAUMHOFF

MRS. F. W. BAUMHOFF

I. S. S. MOTTO.

Have you had a kindness shown?
Pass it on.
'Twas not given for you alone.
Pass it on.
Let it travel down the years,
Let it wipe another's tears,
Till in heaven the deed appears,
Pass it on.

MRS. F. W. BAUMHOFF, founder of the Missouri Division of the International Sunshine Society, in fourteen years of leadership has brought more than twenty-five thousand members into the International Sunshine Society through her press departments on Sunshine, and by her personal efforts.

Mrs. C. W. Trowbridge was the first State president, and Mrs. Baumhoff acted as treasurer and secretary, also superintendent of junior work. This State Branch was organized in 1902. The International Sunshine Society was founded in 1896, in New York, with eighteen members, by Cynthia Westover Alden. Now the membership numbers over 300,000, and extends to all parts of the world. Of the original members who supported and assisted the Sunshine Sewing School—twelve years ago—only the following are living: Mrs. Wm. E. Warren (who was Mrs. F. M. Biebinger), Mrs. John Conrath, Mrs. W. H. Sturgess, Mrs. Lola V. Hays, Mrs. Marcella Keys-Hanaford, Mrs. Jos. Maloney, and Mrs. J. C. Woodson. Mrs. F. W. Baumhoff is now the honorary president, while Mrs. Marcella Keys-Hanaford is the president.

This Sunshine Society has accomplished a wonderful amount of good in places where the regularly organized charitable associations can not readily reach. They are always quick to respond to appeals for assistance, taking methods for placing the sick and afflicted in immediate touch with the best care and attention from physicians, placing them in hospitals, and rendering any assistance that may be needed in any direction, ranging from temporary relief from poverty to long treatments for chronic cases of disease of body and mind.

While the work is general, yet this year Mrs. Baumhoff's special plan is to reach, through her Missouri Division, all the people possible by the press, pulpit, free lectures—which she gives by traveling all through the State—correspondence and sending out of literature on the subject, on the prevention of blindness, and to give those already blind opportunities of education to enable them to become self-respecting and independent. She wants to awaken an interest throughout the State in the care, maintenance and training of dependent blind children, before presenting the Blind Babies' Bill to the next Legislature. In her lectures she proposes to use the deaf, dumb and blind deserted child—who has already had all these advantages to demonstrate the possibilities of and necessity for such care.

Mrs. Baumhoff resigned recently as State president of the Missouri Branch, that she might devote all her time to the interest of the blind children of Missouri, and in honor of her long and faithful service to the State organization was unanimously elected honorary president of the Missouri Division for life. Besides the care of blind children, the society maintains a baby ward in the Children's Home Society of Missouri. Much convalescent work is also done, wheel chairs are provided where needed, and social service work of the city is always greatly assisted by the Sunshine Society of St. Louis.

Mrs. Baumhoff will also give, during 1914, a series of lectures to young women to help them look out for themselves, and eliminate, as far as possible, the foundation of trouble, illness, or wrong, caused by the words, "I did not know."

The following Sunshine Memorials, most of which were studied, financed, and gotten into good order by Mrs. F. W. Baumhoff, before presenting to the State Sunshine for adoption, are:

Winter of 1901-1902, maintained the Sunshine Sewing School at Seventh and Gratiot Streets, thereby aiding 200 poor children and their parents; closely followed by furnishing a room in the Sunshine Convalescent Home in the Mountains of Hendersonville, N. C.; room in the New Blind Girls' Home (St. Louis); two cribs in the Brooklyn Blind Babies' Home; Sunshine Baby Ward in the Missouri Children's Home (St. Louis), with eighteen memorial cribs; aided three Sunshine Scholarships; maintained a crib in the St. Louis Children's Hospital for five years; gave twenty-one libraries to isolated towns and institutions; loan of ten wheelchairs to shut-ins unable to buy or rent one; assisted, placed and supported eighteen refined old folks, many of them four-score years; cheering the shut-ins and four-score members; helped and saved young girls from temptation and vice.

Before adopting Mrs. Baumhoff's seven-year studied plan of intelligent mothering, care and training of blind children under school age in their own homes, as far as it is deemed advisable, it was considered wisest to protect all of the Sunshine interests by incorporating the Missouri Division, International Sunshine Society, which was accomplished January 25, 1912. It is hoped by using this plan for blind children to preserve the little children's individuality by mothering, and at less expense, and to make no efforts to establish a blind babies' home until absolutely necessary.

This society has no indebtedness, no paid officers or solicitors. It has done more practical humanitarian work with a limited treasury, and established more paid-up memorials than any other society of its size and kind. The local work owes much of its success to the Press and the hearty co-operation with other social agencies, which avoided duplication of work, waste of time and expense.

The International Sunshine Society has done more for blind babies in a comparatively few years of its existence, than a century has otherwise seen done for this class of service. The "light hunger" of a blind child retards its growth and progress mentally, physically, morally and spiritually. If it is not intelligently assisted to develop its mind, and thus given its birthright to become as sweet, lovable, bright and progressive as the sighted child, it will take later more time, patience, love, individual attention and mothering to help the blind child than a normal one.

Mrs. Clara Estelle Baumhoff, under which name she writes, is a charter member of the Papyrus Club, Twinkler's Club (both writers' clubs); is a member of the Mother's Circle of the Shenandoah School, as well as of various educational and philanthropical organizations. She has contributed many short stories for children, valuable social service articles to leading magazines, and is now preparing to publish her novel, "That Awful Brother," full of humor and pathos, embodying much of her sunshine activities.

She finds great pleasure in her family of husband, F. W. Baumhoff, and three boys, and their companions. Despite her many activities and literary work, she is always ready to serve as an information bureau to the many calls for assistance, and has surely demonstrated of what an immeasurable value a "sunshiny" disposition may be in the lives of the disheartened, discouraged and worried applicants who have come to her with full hearts and empty purses, but who were never turned away without the proper assistance, both mentally and physically. Mrs. W. E. Warren, her sister, has worked hand in hand with Mrs. Baumhoff in these many enterprises for public good.

MISS THEKLA M. BERNAYS

A SMALL town in Illinois—Highland—has the honor of being the birthplace of the late Dr. A. C. Bernays, celebrated in surgery, and Miss Thekla Bernays, his sister.

Miss Bernays' recently published memoirs of the Doctor give us some very interesting information about their ancestry—Jewish, French Huguenot and German Lutheran. (The Catholic and other religions came later through marriage.) The house of Bernays has been one of distinction for several generations. The descendants of one of Miss Bernays' great-grandfathers have won honor and fame in many lands, including England, Belgium, Russia, Austria, Germany, Australia, India, Canada, and this country. Among the men of note have been rabbis, rectors, pastors and priests; physicians, surgeons and chemists; lawyers, diplomats and statesmen; poets, novelists and historians; journalists and teachers; musicians and orators; architects and builders; scientists and inventors; philologists and orientalists.

Miss Bernays' father was the late Dr. George J. Bernays, a son of Clemens and a grandson of Jacob Bernays, of Germany. Her mother was Minna, daughter of Frederick Doering, of Germany, and a granddaughter, on her mother's side, of Seris Bertrand, of France. George and Minna first met in Germany, but the wooing was done in England, where he was finishing his medical studies and she was teaching French and German, and the marriage did not take place until the young physician had prepared a home for the bride in the land of their adoption. The ceremony was performed in St. Louis at the residence of Henry Boernstein, well known as a theatrical manager and head of a newspaper at that time.

August and his sister Thekla were taken early in life to Germany, and after the return of the family to this country a few years later, they resided in St. Louis until their removal to Lebanon, Ill., in 1866. Both in St. Louis and Lebanon, Miss Bernays is remembered as an unusually bright child. In the public school of Lebanon she stood at the head of her classes, and later she became what might properly be called a model student of McKendree College. In one of the literary societies of the college, the Clionian, she ranked high as an essayist, and during her junior year, her last year at McKendree, Miss Bernays was twice elected president of the society.

Soon after Dr. A. C. Bernays' graduation from McKendree College in 1872, the family went to Germany, and for the next five years made their home in Heidelberg. Here Miss Bernays' studies were continued in a school for the higher education of women, scholars of her sex not being admitted to the university. In May, 1874, a state examination for teachers was held at Karlsruhe, the capital of the grand-duchy, Baden. Miss Bernays, then scarcely eighteen years old, passed with flying colors, receiving the highest grade given at the examination—an honor not unlike that received by her brother, August, a couple of years later, when the degree of Doctor of Medicine, summa cum laude, was awarded him by the University of Heidelberg.

The family returned to America in the spring of 1877. Miss Bernays has spent winters in this and summers in that country of Europe, and has traveled much in other parts of the world, but all the time she has been loyal to St. Louis, has called this city her home, and her literary work has been largely for readers of the local press.

For a long time Miss Bernays declined to do any writing for publication. The ice was broken, as it were, by the action of a friend in having printed in the "Republic" a few extracts from a private letter received from Miss Bernays, then in Europe. These extracts received so much favorable comment that she was led to write several articles for the "Globe-Democrat." One of these articles, printed April 15, 1894, under the heading "Currents of Literature," treats of Scandinavian, Russian, French, German, English and French literature, and of the various kinds and classes and schools of writers—dilettantists, classicists, naturalists, romanticists, impressionists, decadents, symbolists, sensitivists, positivists, mysticists, etc.

A letter from Berlin during Miss Bernays' next winter in Europe gave to the readers of that paper her impressions of Hugo Rheinhold, and some of the achievements in art of this metaphysician, philosopher and sculptor. Professor Forel, of Zurich, Switzerland, noted as an advocate of temperance, as well as a university professor, was the subject of another interesting letter. A third, printed a little later, told of the artistic merits of Professor Olbrich, noted then specially for an art museum he had built in Vienna and a number of model residences at Darmstadt, and destined to win high honor at our World's Fair by his architectural and decorative work in Germany's section of the Varied Industries Building.

Eugene Benson, an American artist in Venice, was introduced to St. Louisans through the medium of the "Times" on April 27, 1907. The article was headed "Discovering a True Master in the Byways of Art." In another issue of the "Times" we find "Causerie on Beauty Contests," an article suggested by the many beauty contests in this country a few years ago.

Reedy's "Mirror" was also honored with one of Miss Bernays' "causerie" articles. See "The Vogue of the Epigram—A Canicular Causerie," in the issue of July 30, 1908. Only a few months ago—during her last European outing—Miss Bernays contributed several excellent articles, suggested by her travels, to the "Mirror." Another series of letters that attracted much attention depicted life and scenes in and about Banff, in the Canadian Rockies, where Miss Bernays spent two or three summers, or parts of them. The letters appeared in the "Globe-Democrat."

Miss Bernays has occasionally given her views, when requested, on leading political, social and economic questions. On the subject of suffrage she said, in the Sunday "Post-Dispatch" of May 10, 1908:

"There certainly is injustice in withholding the ballot from educated, thinking, conscientious women who can acquire, hold and manage property, who bring into the world, rear and instruct the young, the right of voting on sanitary, educational, municipal issues of every kind. It is a mystery to me that the law-making sex, which claims, I believe, that in it the sense of justice is, by the grace of God, inherent, can stand idly by, year after year, and contemplate the revolting spectacle of men of brutal instincts—alien, sordid, illiterate—exercising rights touching on women's most vital interests, while women of fine mentality and strong character are powerless politically to manifest themselves, except by paying taxes—curious that masculinity, though never ceasing to assert its superiority over women, in the perception of the humorous does not see the grim humor, the terrific irony, the ludicrous contradiction, in its conception of justice."

In a plea for the protection of the home, Miss Bernays said, in the "Star" of April 2, 1913:

"Women need suffrage for sanitation, for the suppression of adulterated and unhygienic food, to enforce cessation of the wholesale murder of innocents by bad milk, to reduce the harm to health and energy by the smoke nuisance, to abolish the white slave traffic—in short, to protect our homes."

Miss Bernays' decalogue for women, announced at a "suffrage tea" given at the residence of Mrs. F. W. Lehmann in December, 1911, calls for equal facilities in education, equal rights in guardianship of children, equal wages for equal work, a single standard of morality, regulation and restraint of child labor, the abolition of sweatshops, the abolition of fire-trap factories, suppression of smoke, minimizing the drink evil without interfering with personal liberty, and abolition of the white slave traffic.

Miss Bernays is a linguist. English, German and French she learned in childhood at home, Latin later in school, and Italian during her several winters in the land of Dante and Michael Angelo. These languages she has found very useful, not only in the countries where they are generally spoken, but also in Holland and Denmark, in Sweden and Norway, and even in the larger cities of Japan, each of which has quite a colony of English, French, German, Italian and American residents.

Some of her best articles and letters were written in German for the "Westlichie Post." "Rulers," by Alexander von Gleichen-Russwurm, translated from the German by Thekla Bernays, appeared in the "Times" several years ago.

An announcement made on the title page of a little book in the Liederkranz Club's library will be remembered by many members of the club: "Liederkranz Libretto of George Vierling's Celebrated Composition, 'The Rape of the Sabines (Der Raub der Sabinerinnen) for Chorus, Soli and Orchestra, to be Given at Mercantile Library Hall Thursday, February 12, 1880, (English by Miss Thekla Bernays.) Full Chorus of 110 Voices, a Grand Orchestra of 45 Selected Musicians—Prof. Egmont Froehlich, Director."

This was one of three of George Vierling's librettos that she translated.

The most important work of Miss Bernays in this line was the translation of a long article in German on a very abstruse subject in metaphysics. The late Dr. William T. Harris, United States Commissioner of Education (and before that Superintendent of the St. Louis Public Schools for many years), wanted an English translation of the article for his Journal of Speculative Philosophy, and Miss Bernays accommodated him. That was not long after Dr. Harris left St. Louis. Only recently she translated "The Judgment of Salome," a drama by a woman in Germany and not yet published.

With Miss Mary Perry, Miss Bernays represented St. Louis and Missouri some years ago at a national convention of men and women interested in settlement work, charities, rescue and relief work and other movements for the uplift of humanity. She has acted as a judge of awards in various contests conducted by the local newspapers. At our World's Fair she represented Germany on one of the group juries and the Exposition's Board of Lady Managers on a department jury for the awarding of prizes.

Miss Bernays has appeared many times in public as a speaker and lecturer. She has delivered addresses and read papers before many societies and clubs, including the Young Men's Self-Culture Club, a similar organization for working girls, the St. Louis Negro Self-Culture Association, the Wednesday Club, the Greek Ethics Society and the Century Club. One of the papers read was printed as a Christmas souvenir. "Diplomatic

Women; an Essay Read Before the Century Club of St. Louis, Mo., by Miss Thekla M. Bernays," makes an interesting little volume of some twenty pages. The M in the name is for Mary, the last letter being sometimes changed to "ie," as in German. In an old college exhibition programme we find that "Miss T. Marie Bernays" was cast for the role of "Betty" in the drama "Kill or Cure." Her contributions to the "Westliche Post" were signed simply T. M. B.

An address delivered by her before the St. Louis Wednesday Club on "Postulating an American Literature," and which was printed in the "Bulletin" of Washington University, attracted much attention. It is a "back-to-nature" plea for American literature.

"Back to nature out of the sultry atmosphere of unnatural mystic optimism," she says; "back to the original tears and laughter, the primeval feelings; back to the great tragic situations, even to the sad denouement! Back to nature with the calm of being, sometimes relieving the intensity of doing; back to the art of living in more original forms; back from the false stress of ceaseless and pernicious activity! Back, lastly, from eclecticism and superficiality in education to the bracing discipline of mind, body and heart by slow and careful training along simpler lines."

In 1902 Miss Bernays received from McKendree College the honorary degree of Master of Arts, an honor conferred by the college on only two other women in the eighty-six years of its existence. The degree was awarded for "meritorious work in the criticism of art and modern literature."

Her crowning literary work was the book referred to in the opening paragraph, "Augustus Charles Bernays, a Memoir"—a volume of some 300 pages, every one worth reading and rereading. In his review of the book, William Marion Reedy said:

"Beautifully written is this, his sister's memoir of him. The book has a plenitude of the greatest preservative—style. It is literature—plastic, yet firm; reticent, yet generously depictive; the language carries perfectly the varying mood or emotion. And into this literature is woven character —that of the memoired and the memorialist; exquisite, both. * * * This book will live, or I am mistaken, for there are two very attractive lives in the graceful texture of its always lucid, perspicuous and often sweetly cadenced prose."

DR. FRANCES LEWIS BISHOP

AN associate of Doctor Frances Lewis Bishop says: "She not only studied medicine because she is better fitted for it mentally and physically, but because she feels the compelling need to do her share toward lessening the miseries of living.

The man who studies medicine as a career and as a means of livelihood only may often make a respectable practitioner. He may, and often does, become a specialist, seeing all mankind as interesting adjuncts to eyes or noses, or less obvious organs immured in human depths. He is not called upon to treat the whole man even in body, and when his office hours are over he closes the doors of office and mind alike upon the case.

The rise of the specialist and the growing infrequency of that old-fashioned "family physician" is perhaps one reason why we have so many new cults, when a more or less formal confessional fills the very human want, left to the procession of ailing human beings who wearily drag their various abnormal organs to various offices. How different the attitude of the doctor who studies medicine for the benefit of humanity.

To care for the human relation, to feel as a sacred responsibility the insight which such a physician gains into the very springs of each life, to recognize the delicate adjustments of body to mind, the keenness of suffering having spiritual significations, the man to whom his patients are "cases," what can he know of this?

Women who practice medicine seldom specialize, except as their sex makes specialization of a sort almost a necessary thing. This may be partly because the sex as a whole is come so lately to a realization of itself that such specialization is not yet in order. So far their tendency is quite of a different sort. Their emotional and sympathetic nature, developed for generations at the expense of the rest of their being, is too readily worked upon, and the very ease with which they respond to suffering is frequently their undoing, professionally and in their own physique. The woman who would be a successful physician must be made of sterner stuff, emotionally, mentally, and physically, than most women.

Doctor Frances Lewis Bishop owes to a long line of sturdy forbears such a spirit and body. She admits no compromise with herself, yet admits so much of tolerance for the errors and ills of others.

Her ancestors on both sides were people of ability on the maternal side from England and New England, while her paternal grandfather was Scotch and came to America in 1797 to take the presidency of a college in

Lexington, Ky. He went later to Oxford, Ohio, as the first president of Miami University, and drew there students from the West and South.

Her father was a minister of the Presybterian Church, as were also her brothers. She had the customary training in the public schools and after graduating from the high school went to the Miami University, thence to Ann Arbor, where she took her degree in 1893. In Ann Arbor she was a member of the Delta Gamma. After graduation she had hospital work, also at Ann Arbor. She began to practice in St. Louis about fifteen years ago. For some reason there have not been many women attracted to St. Louis as a field for medical work, but she has become well established here, doing general practice in internal medicine, and has in addition to her private work, with all its opportunity for helpfulness, many outside interests. With a staff of assistants she has had charge of the "welfare work," both medical and surgical, of a large manufacturing concern employing one thousand people. This was the first work of this sort done in St. Louis, and as the problem was put into her hands to plan out in most of its details, she has had unique opportunities. No account of the work she is doing would be complete without mention of some of the outside offices she holds and affiliations she enjoys. She is a member of the American Medical Association, Missouri State and St. Louis Medical Societies, and at a reorganization of the latter some years ago she was chosen a member of its executive board, known as the Medical Council; has had a membership upon various committees and has been its corresponding secretary. She is the only woman who has been upon the Council Board, and is also a member of the American Academy of Medicine. As a member of the Executive Board of the St. Louis Society of Social Hygiene she has been actively interested in the educational work of this organization, also takes an active interest in the Visiting Nurses' Association. Her wider social service work in this city extends to the Juvenile Court and dispensaries and the remarkable preventive work done by her in the factories as well as medical and surgical activities.

Dr. Bishop is interested in both State and City Anti-Tuberculosis Societies, is a member of the Pure Milk Commission, is on the staff of the Evening Dispensary for Women, The Provident Association, The Wednesday Club, and the Social Conference of St. Louis. She is also Chairman of the Health Department of Women's Clubs of Missouri. The Town Club numbers her name on its list.

Doctor Frances Bishop is the medical adviser of Washington University of the physical department.

A strict Presbyterian, as was her grandfather, her strain of preaching blood shows itself in a normal class of forty at the Markham Memorial

Sunday School. Tall, erect, with fine color and a good carriage, she has an air of self-control. Her ability to inspire confidence at once is a most valuable asset. There is nothing obtrusive or self-seeking about her. She has the ability to listen much and speak little, and is tolerant of others' judgment while confident of her own. A robust sense of humor enables her to enjoy her life as she goes, while it does not dull to her the appeal of any misery she may find an opportunity to relieve. There is no woman in St. Louis who has a greater chance to be a more useful citizen, and few who are more anxious to avail themselves of any such opportunity that may come.

MRS. ELISE J. BLATTNER

MRS. ELISE J. BLATTNER occupies a high position in the lecture field in the United States and many foreign countries for her interesting and instructive lectures, prepared after many years of investigation and study of the "History of Art of all Nations." She has appeared on the platform in this country, Germany, Constantinople, Japan and the Philippines.

Her addresses cover such branches as Landscape in Poetry and Painting, An Ontline History of Art, The Christ Child in Art, Madonas, The Renaissance, Raphael, Music in Art, French Art, German Art, Constantinople, Wordsworth's Country, Leonardo da Vinci, Modern Art, The Pre-Raphaelites, European Cities, Max Klinger, European Cathedrals, Michelangelo, and special lectures on Japan—Country, Life and Customs.

For her art lectures Mrs. Blattner uses stereopticon illustrations, and for the Japanese lectures, in addition to these, her daughter, Miss Clara Blattner, demonstrates in Japanese costume in an original manner some of the following accomplishments: Flower arranging, tea ceremony, sand pictures, incense game, classic dances. Miss Clara Blattner speaks Japanese fluently, and during a residence of more than five years in Japan with her mother, made a very careful study of the accomplishments of the Japanese women of culture.

Mrs. Elise Blattner's special lectures on Japan describe and illustrate the Japanese home and its mistress, Japanese women and girls, flower arrangements, gardens, festivals, holidays, temples and shrines, Japanese art and art industries, amusements, theaters, dances, games and the classic drama of Japan. Her lectures are indorsed by men and women living in the principal cities of the world, occupying the highest positions in universities, embassies and clubs.

Mrs. Blattner was Miss Elise Jecko. Born in St. Louis in 1854, she lived in this city attending school until her graduation from the High School, where she was offered a scholarship at Washington University, an advantage of which she did not, however, avail herself. She was always interested in art. In fact, at the High School her teachers, recognizing her unusual ability, advised her to follow this line of work. In 1889 Mrs. Blattner made her first journey to Europe, where she spent some time in Italy and much time in Germany, attending lectures at the University of Berlin, by the men who were the most prominent in those days in the department of the History of Art.

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MRS. ELISE J. BLATTNER

Hermann Grimm interested a number of his associate or assistant professors and instructors in her behalf. While working with Professor Grimm she would take her little daughter with her, where in a corner of his study, in what he called "Clarchen's Window," she would amuse herself.

The various studies which she took up at this time were those which she has found since to have been of the greatest importance—"Quellenkunde" Archaeology, History of Art, and personal instructions in the galleries and museums of the Old World.

In 1896 Mrs. Blattner went abroad, remaining a year and a half, going back in the summers of '98 and '99. From 1900 until 1906 she spent the greater part of her time traveling in foreign countries.

In the early '80s lectures on art were little known in this country. The dry-plate process of photography was new and photographs of European art treasures were not to be had except in Europe. Mrs. Blattner became interested in photography and assisted her husband, who was a very skillful amateur photographer, in making lantern slides from engravings, etchings and from the contents of the St. Louis Museum of Fine Arts, for use in her talks on art. She was the first person to use lantern illustrations for art lectures west of the Alleghenies.

Returning from her first trip abroad she brought over 2,000 photographs of art treasures of the Old World from which lantern slides were made. These formed the nucleus of her large and interesting collection, now numbering many thousands. While in Berlin, Mrs. Blattner succeeded in overcoming Professor Grimm's objection to the lantern as an aid to art study, and persuaded him to have a fine one installed in the University of Berlin. He later became a most enthusiastic advocate of the lantern.

After Mrs. Blattner's daughter was graduated from Wellesley College, they both took a course in the University of Berlin, which was the first time in the history of the institution that a mother and daughter were students at the same time.

Mrs. Blattner's engagements for professional tours began about 1893, and during this time she has had many interesting experiences. While lecturing in Constantinople the Sultan was so afraid of assassination that no lanterns other than oil were allowed lest chemicals of a dangerous charater be gotten into the country under pretext of being used for lantern purposes.

In the Philippines she has lectured out in the open under the banana trees. During their stay in that country it was necessary to place their wearing apparel over night in boxes made of kiri wood to prevent the moisture in the air making their clothing too damp to wear.

Mrs. Blattner lectured in Japan before large and intellectual audiences, societies of artists, the leading schools, literary clubs, foreign as well as Japanese, the latter including the Imperial Princesses as patronesses, also members of the diplomatic circles. On some occasions she has delivered as many as three addresses in one day.

While there Mrs. Blattner occupied a two-storied house, but the ordinary Japanese houses are one-storied only. The Japanese wear the tabis, or socks, instead of shoes, indoors. The floor coverings of all their homes are mats three feet in size. Instead of saying a room is so-and-so-wide, one says in Japan it is two or three mats, as the case may be. These mats are put down like a stiff upholstering, and are easily damaged by the heels on shoes—in two or three weeks being completely ruined—so the custom prevails for men and women to remove their shoes before entering.

In the kitchens and porches the floors are left uncovered, and light shoes are worn.

Preconceived ideas are frequently very difficult from the materialization. In Turkey Mrs. Blattner visited some of the harems. Instead of finding the women very attractive and coquettish, they were often fat and homely. However, some were graceful, pretty, and intelligent; they could speak French, and converse on different topics, and in one place while visiting a Persian home she was invited to the basement to see their fancy work. Each had a loom for weaving, the work being done in the cellar, because the temperature was more even—and somewhat damp. The looms stand upright, and with enormous shears they clip and clip what looks like a great waste until the finished rugs are smooth, thick and soft. It takes about four years to make a four-foot rug.

Mrs. Blattner's daughter, while in Japan, learned to do the most intricate weaving with gold threads, which is an ancient art that only some of the most aristocratic families from the southern part of Japan in Tokio have preserved. This was handed down from family to family—from the Daimyo Prince ruler—and is now known to very few.

Mrs. Blattner's lectures are delightful—her manner of delivery is the most polished imaginable; her voice is pleasing, resonant and clear. One becomes fascinated as well as deeply interested in her explanations, which are very valuable because of the information imparted in such a clever and entertaining manner.

WHITING PHOTO

MRS. ANITA CALVERT-BOURGEOISE

MRS. ANITA CALVERT BOURGEOISE

"Those who do not look upon themselves as a link connecting the past with the future do not perform their duty to the world."

THE only woman genealogist, or historian of ancestry, in this State, is Mrs. Anita Calvert Bourgeoise. Born October 8, 1879, in Lone Dell, Mo., she is a descendant on her mother's side as well as her father's of the royal families of Bourbon and Le Tournure of France. Her two grandmothers on the paternal side were Mary Ann Buchanan and Rebecca Tournure, both well remembered by many St. Louisans. She is the great-grand niece of ex-President Buchanan and a direct descendant of the Baltimore Calverts.

At an early age Anita Calvert was adopted by an uncle, Earl M. Fairfax, who gave her every opportunity in the way of an education, a part of which was received at Wellesley College, where she took a special course in genealogy, and later entered the Girls' Finishing School at Hartfordbury, Lancastershire, England. She is a graduate of the Massachusetts State Law School, being one of the first women in the New England States to advocate the juvenile law.

By doing newspaper work she made her way through law school because of her uncle's disapproval of women taking up this study, and experienced many interesting occurrences while so engaged.

Just before a presidential election in New York, Anita Calvert heard of a Tammany meeting that the newspapers were anxious to report, but to which their representatives were denied admission. Presenting herself to the editor of the New York Journal she asked for an assignment covering this political work.

"Why, what can you know of the record of any of these politicians and how could you get into such a meeting?" he demanded, looking her over witheringly.

"Well, I can repeat what I hear, and may be able to hear what another could not," she instantly answered.

"All right—here's your chance, but I must have a report of that meeting."

With this she was dismissed, and hurrying to the rear of the building where the conference was to be held, climbed the fire escape, hid in a locker in the room with the help of the janitress, and made such an excellent report of the transactions of the meeting that today an ex-Governor of New York holds as one of his most treasured possessions the white sailor hat, white shirtwaist and skirt on which she took notes.

In her hurry to reach the building she had forgotten to supply herself with paper, and, quick with her wits, as she always is, began to cover her hat and clothing with such hieroglyphics that on returning to the editor's office he was in dismay and doubt that she would ever bring order out of such confusion.

Mrs. Bourgeoise has stumped the country for two presidential candidates, William Jennings Bryan and Woodrow Wilson, and was the only woman who took part in the campaign of Woodrow Wilson in Missouri. He wrote her after the election as follows:

"I want to express my appreciation of the active and intelligent work you have done. As a leader of the party I feel that I owe you a direct personal expression of sincere thanks.

(Signed) "WOODROW WILSON."

In the interest of woman's suffrage Mrs. Bourgeoise has traveled 102,000 miles in the last four years. She has spoken before the Senate of four States, and while addressing one meeting was told by the Secretary of State—who was much opposed to suffrage—that as soon as the women of his State produced something they would receive the franchise. To this she replied: "The women of your State, in fact of the world, produced first the men of the world—who can produce more?"

Ever since her first newspaper experience Mrs. Bourgeoise has looked forward to one day owning her own paper, and in March, 1913, fulfilled this long cherished ambition by planning from its very foundation "The Invincible Magazine of History and Biography," the only publication of its kind edited by a woman.

Mrs. Bourgeoise' aim through her magazine is to promote the standard of American aristocracy of birth by bringing to light many hundreds of pedigrees of prominent men and women in the high places of America today. The coats-of-arms of hundreds of colonial American families will be shown and the right of their descendants to bear these arms will be demonstrated.

Individual genealogical biographical sketches will be elaborately published in "The Invincible" with rare and interesting illustrations; Anglo-American pedigrees brought out serially.

These will give all proofs establishing the ancestries of the Americans with the European lineage, and will be one of the first authoritative publications of identified Anglo-American families.

Special features of importance will be published, family histories with official proofs constituting claims to patriotic societies, muster rolls in Colonial service, muster rolls in the Revolution, not accessible in published histories, and marriage records from unfamiliar sources in the Colonial and Revolutionary period.

For those who do not know their ancestry "The Invincible" will be a source of information, as it will publish the results of many years of investigation by expert antiquarian investigators who have been successful in establishing the identity of many American settlers. As to family bibles, records and old wills, a section of "The Invincible" is dedicated to the publication of copies of these to insure their preservation should they be lost, as is often the case.

Subscribers and others owning old portraits and heirlooms will be offered the privilege of having them reproduced in "The Invincible" when of sufficient interest.

Manuscript records of every kind are interesting to Mrs. Bourgeoise, who is anxious to hear regarding the traditional histories of individual ancestors. There is an exchange where questions on genealogical matters will be answered. Also cuts and charts issued—the latter being made by Mr. E. S. Lewis, who is an authority and a regular contributor—making it unique and fascinating, especially to those who wish to trace their family histories, and Mrs. Bourgeoise has been unusually successful in tracing claims where others have failed. She has traveled all over this and foreign countries looking up family histories.

The "Invincible" magazine has therefore been inaugurated to meet the demand for a publication devoted to the Colonial period, with Colonial lords of manors in America, its Colonial dames, its Colonial warsmen, its settlers of the West and their ancestors of the East. Colonial doorways will be opened to give twentieth-century descendants charming retrospective glimpses down long vistas of time, and crossing the trackless sea will follow the family histories past moated battlements into veritable ancient royal castles, in many cases covering three centuries in this country.

Mrs. Bourgeoise has also become the editor of the "Universal Cause" magazine, taking up both sides of the suffrage question, the first number of which appeared January 1, 1914.

Anita Calvert's first husband was George M. Tyler, an attorney of New York. They were married in 1900 and had one daughter, Anita Fairfax, who died at the early age of five years. After being a widow for seven years, Mrs. Tyler married Mr. A. A. Bourgeoise, who had been her first sweetheart. He is a member of the St. Louis Symphony Society and a good musician.

Mrs. Bourgeoise is a brunette of slight build, quick at repartee, a good story-teller, vivacious and energetic. Interested in all movements of the times, she keeps herself well posted as to the possibilities of the future, as well as the actualities of the past.

MRS. LULU KUNKEL-BURG

MRS. LULU KUNKEL-BURG was for six years the first violinist of the St. Louis Symphony Society, as well as the only woman who ever played in this capacity for that organization. Following this engagement she has been their soloist on different occasions.

At the Forest Park University she has been a teacher of this instrument for twelve years, and for the same time violinist of the First Presbyterian Church. She has also taught in the Missouri Conservatory for five years.

While a pupil of Ysaye, for four years, in the Conservatoire Royal de Musique, Brussels, Belgium, she was one of the winners of the first prize among forty students. As a soloist she has appeared before every club of importance in this city, beginning her public appearance at the age of eight years, and has also given concerts and assisted in those given by the Symphony Society, Morning Choral, Liederkranz, Rubinstein and Friday Clubs, and musicales in private homes, which is one of her special lines of work.

With ease she executes the most intricate and dangerous technical flights. Her originality in interpretation is distinctive. To the listener her violin speaks with an intense sympathy and awakens a thrill of the senses as only such an instrument skillfully handled can arouse. Her playing makes the violin respond to every emotion of her temperament in tones of the finest shading.

Lulu Kunkel-Burg was born in Cincinnati in 1877—the daughter of William Kunkel and Lena Frederick. Her grandparents moved to St. Louis when she was about seven years old, and her uncle, Oscar Frederick, who was a violinist, traveling with different orchestras, knowing that she had a talent for music, offered to give her the opportunity of developing any such faculty.

She came to live with her grandparents a year later and they bought her a violin, wanting her to learn to play well, so she could make herself independent. It was a great day when her uncle took her over the big city looking for a suitable fiddle, but she pleaded with him not to buy her a fiddle because she "liked bananas so much better," and she "didn't like a fiddle anyway." A boy who lived next door to her home in Cincinnati was learning to play, practicing for hours, and she would stand before the door mocking him, making horrid sounds as a vent of her dislike of

KAJIWARA PHOTO

MRS. LULU KUNKEL-BURG

the violin. But her uncle persisted, and the violin was bought and she was set to work.

Many thanks are due to Otto Knaeble, who took such pains in teaching her from the time she was eight until seventeen. He was the leader of the Grand Opera House orchestra at the time. For his instruction he would accept no remuneration, and she feels very grateful to him for his kindness.

She still felt this dislike for the fiddle until she was about twelve years old, and then began to have an ambition to work hard, and make of herself a great performer, if possible. Her first public appearance was before the Y. M. C. A. in 1885; after that she played before different lodges and churches. For some of these she received five dollars. Then she began to realize what it might mean to her to be successful—what a satisfaction she might derive from her talents, both financially and otherwise.

While Ovide Musin was in St. Louis on a concert tour, she was sent to play before him to get an opinion as to whether she ought to have further advantages. He advised that after some time she would be benefited by a course in one of the European conservatories. When the time came, her uncle could not afford to do this, so some of the musicians—Robyn, Kroeger, Epstein and G. A. Buder—arranged for a testimonial concert which netted her about $600. This paid the expenses of the journey, and she entered the conservatory in Brussels—then seventeen years old—to study under Marchot. The first two years she found extremely difficult—the new methods of teaching—the realization of what was material—the adjusting of new ideals—and the development of herself temperamentally—were a new experience which in the following two years she found much more satisfactory.

It took four years to go through the concourse, at the close of which she was the fortunate winner of the highest honors awarded by the conservatory. When she returned to America she became a pupil of Max Bendix for six months, who was engaged here by the World's Fair officials. A recital at Memorial Hall was her first venture in concert work after her European study. This was immediately followed by an engagement as first violinist with the St. Louis Symphony Society, where she remained six years. This she calls the most fascinating work of her life; it was most satisfying, and gave scope for her wide range of expression.

When Max Zach was made director he had adverse opinions about women being engaged with such a great number of men and declared himself very frankly, which ended the engagement. Now in London the experiment is about to be tried of having women musicians in great symphony orchestras. George H. Shapario has introduced this innovation at a concert in Queen's Hall, because he wants to "prove that woman's inclusion in an orchestra does not detract from the strength and efficiency of the playing, but rather increases the finish and sensitiveness." He believes that "women can introduce the element of expression into orchestral music that is impossible from the most experienced organizations composed solely of men." In America this practice has not found much favor, but in Germany there are many women included in the leading orchestras.

Mrs. Burg has been very successful as a teacher at the Forest Park University, of which Mrs. Anna Sneed Cairns is the president. At the First Presbyterian Church she plays every Sunday morning and evening. With her in this work, outside of the regular choir, is Mrs. Wilhelmina Lowe-Speyer, who was for many years the harpist for the St. Louis Symphony Society, and is now playing in the orchestra of which her husband is the leader at the Columbia Theatre.

Just before Mrs. Burg's marriage she was offered a position in New York on the vaudeville stage by H. M. Blossom, Jr., the author of "Yankee Consul," "Checkers" and other plays. It was a great temptation, but she realized that if she chose a public career she might after all miss what was worth most in life, and gave her hand in marriage to Frederick Burg in February, 1902, who is with Philip Burg in the grocery business. They have one little daughter, Virginia, six years old.

When Mrs. Burg first took up church work, largely through the influence of H. M. Blossom, Sr. and Homer Moore, to both of whom she acknowledges thanks, Mr. McMillian was so enthused with her playing that he told her whenever she would find a real fine violin she must buy it to please him. She felt a hesitancy in doing this, but shortly after his death Mrs. McMillian insisted that she carry out her husband's wishes and accordingly a thousand dollar instrument was purchased of Italian make —a "Costa" violin, which is cherished greatly by the fortunate possessor. Mr. Emil Karst, the musician, owns several fine violins, and Kubelik is the possessor of the "Emperor," the finest Stradivarius in the world, which he values at one hundred thousand dollars.

Mr. Burg is a member of the St. Louis Amateur Orchestra, so their tastes being in unison, much amusement is derived from their combined talents. Mrs. Burg, in addition to her regular engagements, gives private lessons in her home. Before going on her study trip to Europe Mr. Abe Epstein played sonatas with her every Saturday afternoon for many years. This was of the greatest assistance and is very much appreciated by her.

Mrs. Burg includes in her repertoire selections from Wagner, Wieniawski, Saint-Saens, Bruch, Lalo, Mendelssohn and other great composers. Mrs. Burg is a brilliant performer. Much is said in praise of her marvelous left hand—the accurate intonation in spite of speed. She is an attractive, vivacious brunette, showing the artistic and temperamental nature in her face as well as in her music. Mrs. Kunkel-Burg is not related to the musical family of Kunkels living in St. Louis.

MRS. SAMUEL R. BURGESS

MRS. SAMUEL R. BURGESS has held the chess championship, among women in the United States, since March, 1907, having won it from Mrs. Clarence Frey, then living in Newark, N. J., but a member of the Woman's Chess Club of New York. The match was played at the club headquarters of the Martha Washington Hotel in New York. For this victory Mrs. Burgess was awarded a gold medal, very beautiful in design and workmanship.

Soon after this she was challenged by Mrs. Natalie Nixdorff, of Cambridge, Mass., but did not make arrangements to play until the following year, when she was again the winner—four to one. Another and larger gold pin was presented her, with a shield, enameled in colors on a chess board surmounted by a crown, exquisitely lettered and engraved.

Mrs. Burgess was since challenged by Mrs. Lynn, of Chicago, but at the time agreed upon Mrs. Lynn was unable to keep the appointment.

Mrs. Nixdorff, being very anxious for another match, has again challenged Mrs. Burgess, who has accepted, but recently the game was indefinitely postponed.

The invention of the game of chess has been ascribed to every nationality, as well as to different individuals—King Solomon; the wife of Ravan, King of Ceylon; the philosopher Xerxes; Hermes, Aristotle, Semiramis, Zenobia, and others.

The Chinese claim that it was invented in the reign of Kao-Tsu, afterwards Emperor of Kiang-Nang, by a mandarin named Han-sing, who wanted to amuse his soldiers when in winter quarters. The game is called by them "choke-choo-hong-ki," "the play of the science of war." But the most credence is placed on the view that gives India as the birthplace.

The first modern international chess tournament was held in London in 1851, and was the forerunner of similar contests held all over the world. Since 1890 cable matches have been played annually between representatives of English and American universities; in England chess matches have been played every year between Oxford and Cambridge.

The first known writer on chess was Jacobus de Cessolis, whose chief purpose was to teach morals, although he does explain the moves of the chessmen. He was a Dominican friar, whose treatise was written before the year 1200, being afterwards translated into French and English.

Germany has produced great chess players—Tarrasch, Lipke, Fritz Barbeleben, Walbrodt, Mieses, Lasker, Steinitz, Teichman, and others.

KAJIWARA PHOTO

MRS. SAMUEL R. BURGESS

Paul Morphy was one of the greatest of American players. Pillsbury, Frank R. Marshall, and the Cuban player, Capablanca, are also among the most noted.

Mrs. Burgess was born in Ogden, Utah; her family moved to St. Joseph, Mo., while she was an infant. Living there until she was ten years of age they came to St. Louis, where she attended the Franklin and high schools, graduating from the latter in 1875 as valedictorian of her class. She taught school and music for one year in Montgomery County, and was there married to Mr. Samuel Rostron Burgess, who was born in St. Louis and lived here all his life. Mr. Burgess was the secretary of the Boland Book Company until three years ago, when he retired.

Mrs. Burgess does not remember when she began playing chess, having been taught by her father, Dr. James X. Allen, an Englishman, from Lancashire, who was very fond of the game. He was a surgeon in the Union Army. Much of his leisure time was devoted to playing chess. He taught his little daughter and insisted that she play a game at noon hour while attending school, and she remembers frequently after finishing she would have to run all the way back to school to be on time. She became very enthusiastic and always played her best. Now she plays to win, not for the sake of any prize, but because she loves the recreation, and has the faculty of concentrating her mind entirely on what she is doing.

After she finished school, and until about twelve years after her marriage, she did not play chess, but when her brother, a lad of sixteen years, came to visit them he was very anxious to try his skill against her. While she felt that she did not "even remember the moves," she asked Mr. Burgess to bring home a set of chessmen from the book store, and the next day played seventeen games with her brother, losing only the first. It was then Mr. Burgess, realizing the possibilities for entertainment and mental stimulus to be derived from chess, undertook a serious study of it by reading the chess primer diligently. Now he is quite a strong player and as much interested in the game as her father was. But her brother has never invited her to play again with him since the day of his defeat.

It was after her husband became interested that the different chess players in North St. Louis assembled and organized a club known as "The North St. Louis Chess Club." Mrs. Burgess was the only woman member and played against five men, and often eight. She won the first prize three times, and the second once, in four tourneys; one of the prizes being a handsome shopping bag with gold mountings, beautifully engraved.

In 1901 a Woman's Chess Club was founded and held its meetings once each week at the rooms of the Office Men's Club on Washington Avenue.

Mrs. Coldwell, a visitor from Canada, aided greatly in the organization, having been the first one to suggest this move. Miss Fitzgerald, daughter of Bishop Fitzgerald; Mrs. Woodward, wife of Professor Woodward; Mrs. Bouton, Miss Overall, daughter of Judge John Overall, and Mrs. S. R. Burgess were the members. A tourney was played in which Mrs. Burgess won first prize with a score of nine and one-half wins and one-half game lost. This club existed for one winter only.

The "West End" Chess Club was organized in 1907 at the home of W. F. Burden, 5029 Maple Avenue. The charter members were W. F. Burden, A. A. Hardy, E. F. Schrader, J. D. Richardsons, J. G. Nix, P. B. Eversden and H. S. Frazer, M. D. Dr. Frazer was appointed secretary and held that office three years. The members number about twenty just at present. It has been the courtesy of the club to elect Mrs. Burgess and Mrs. Hewit alternately to the office of vice-president, they being the only active women members. Mr. S. R. Burgess is the president, Mrs. Hewit the vice-president, with Mr. Lee L. Backer as secretary.

Mrs. Hewit ranks second to Mrs. Burgess among the women players in St. Louis. She plays a brilliant game and never misses the Monday evening meetings of the West End Chess Club, at the Cabanne Branch Library. Mrs. J. H. Hewit was Miss Eleanor Tomlinson, of Connecticut. Her father, like Mrs. Burgess', was a surgeon in the army and taught her to play while she was a child. She is much admired and liked by the chess players for her charming personality and skillful game.

A. F. Rudolph, also a member of the West End Club, and an ex-president, has become noted as a problem composer. He has been successful in composing two world's records in problems, something that has not been done before. In a problem, the composer deliberately places the men—arranging them in such a manner that he can announce that they may be solved in a certain number of moves. There are different kinds of problems—direct mate, conditional, self mate, retractive, etc.

Mr. Rudolph plays an aggressive game, and prefers the unusual openings rather than the more customary ones. His favorites are the Scotch and Danish gambits for attack, and the center counter and Greco counter defenses. Mr. Rudolph's greatest pleasure lies in the composition of problems, rather than the game itself.

The club has been having two handicap tournaments a year. In November, 1909, a loving cup was purchased by the members and put up for the first prize of each tournament. Mrs. Burgess has twice been the winner. The following members have won the cup and had their names engraved on it: A. S. Moise, S. R. Burgess, J. A. Kress, L. L. Backer and W. F. Burden. The winter tourney, 1913-14, is just about completed, and the score will be published in the chess columns of the daily papers. Mrs. Burgess has also won second and third prizes several times. The cup will be presented to the member winning it three times.

The "St. Louis Chess Club" has been in existence over forty years. There are now more than fifty members enrolled. Rev. William Smith is the president; John L. Stange, vice-president; James D. Cathey, second vice-president, and Ben R. Foster, secretary and treasurer. Mrs. Burgess is an honorary member. They are located at 1201-13 Liggett Building. This club is composed altogether of men.

In New York there are many chess players among women who maintain a "Woman's Chess Club" in the Martha Washington Hotel. In May, 1906, invitations were sent out through the United States to all of the women chess players who had any standing at all. In answer to this the competitors met in New York at the stated time and played a tournament, the winner to have the title of "The American Chess Champion." Mrs. Burgess, on account of the serious illness of her mother, could not attend.

The championship was carried off by Mrs. Frey, of Newark, N. J., who was a member of the Woman's Chess Club of New York. Her husband is also prominent in chess circles in Newark, N. J., and it was after she won this championship that Mrs. Burgess captured the prize from her. Mrs. Frey has been dead about three years, being a little over forty years old at the time of her death. The Woman's Chess Club of New York has a tournament every winter. In 1907 Mrs. Burgess went to Brooklyn to watch the international game between the United States and England. Mr. Helmes, of the "Brooklyn Eagle," which contains the chess news of the East, and Mr. Cassell, the editor of the "American Chess Bulletin," of New York, arranged for Mrs. Burgess to play a championship match with Mrs. Frey.

The details were arranged by Mr. Burgess and Mr. Frey, assisted by Mr. Helmes, deciding that the first winner of four games was to be the champion. Mr. Helmes arranged for the scores, clocks, etc., ruling that either fifteen or twenty moves be made in each hour. Twenty were agreed on—one game to be played the first day, skipping the second, and on the third day two games were to be played, and so on until the match was completed, each game to be finished at one sitting. The parlors of the Martha Washington Hotel were arranged for the match, as the Woman's Chess Club had the use of them. The longest game lasted four and one-half hours. Mrs. Burgess won. The pin presented her on this occasion was a gold-enameled chess board, draped with the American flag and words "Woman's Championship of the United States."

Mrs. Burgess claims that practice with B. H. Colby, a member of the St. Louis Chess Club, did much to advance her knowledge of the game. She once played with Maroczy, the Hungarian champion, during the latter's trip out West, and also played twice with the late Max Judd, former United States Consul-General at Vienna.

Mrs. Burgess plays a very conservative game, as differing from an aggressive one. She is very deliberate, rarely ever making a false move.

When Mrs. Burgess returned, after capturing the championship from Mrs. Nixdorff, a reception was arranged by the West End Club, at the home of Mrs. Hewit, on which occasion she was presented with a beautiful gold watch, the presentation speech being made by J. G. Nix.

Mrs. Burgess has five children, who all play chess "a little," but only the oldest son, Samuel Allen, plays a really good game, having won in simultaneous play against Pillsbury, while he was yet a student at Washington University. Not one of the children, however, are fond of chess, and only Mr. and Mrs. Burgess belong to the chess clubs.

Mrs. Burgess is a plain, straightforward, sensible, clear-headed woman, absolutely without any pretense or desire for notoriety. She is a delightful companion and a devoted mother.

MURILLO PHOTO

MRS. ANNA SNEED-CAIRNS

MRS. ANNA SNEED CAIRNS

MRS. ANNA SNEED CAIRNS, the president of Forest Park University, is a daughter of the Rev. Samuel K. Sneed, of Louisville, Ky., and Rachel Crosby, of Milford, N. H.

Mrs. Cairns' father was a minister in the Presbyterian Church for over fifty years. He was responsible for a great deal of the pioneer work done in Kentucky, Illinois, Iowa and other States. Mrs. Cairns' admiration for her father was great. After her marriage she retained his name and called herself Anna Sneed Cairns.

Her mother, Mrs. Rachel Sneed, earned the money for her education by teaching school. Capt. Josiah Crosby was her grandfather. He and his four sons fought at the battle of Bunker Hill. The Crosby family were noted as teachers. Alpheus Crosby wrote the first Greek grammar. Dr. Dixey Crosby and Chancellor Crosby, of New York, stood high as educators.

Mrs. Cairns is proud of her ancestry. From her father she inherits the courageous spirit of the Kentuckians, and from her mother the stern Puritan characteristics of New England folks, as well as her love of teaching.

Born in New Albany, Ind., in 1841, Anna Sneed Cairns has spent a long and useful life in building up a successful career. She showed strong literary tastes at a very early age. With undaunted enthusiasm and determination she studied languages, literature, science, etc., until at the present day she ranks among the first as a thinker, critic and educator.

At seventeen she graduated from Monticello Seminary and began to teach. Her first step in this direction was to apply to the Superintendent of Public Schools in St. Louis. But on discovering that Bible teaching was not permitted, nor the offering up of a prayer, she refused to consider any position he might offer her. The only textbook that would have to be taught in any school where she might be employed must be the Bible.

In 1861, during the first year of the war, she taught in Lexington, Mo. But this school was closed when Price's soldiers retreated, after the battle of Boonville, to Lexington, and she, as well as five other teachers, were obliged to pass through the Confederate and Union lines in returning home.

All the private and public schools in the State were closed, except St. Louis, and as she could not conscientiously teach in the public schools, nothing was left to do but open one of her own. This she did, and in November, 1861, "without a cent of money or a foot of ground," Kirkwood Seminary was founded. Only seven students enrolled on the opening day.

This school stood out in the woods and was a small frame building, eighteen by twenty-eight feet. It was built for her. The next year more spacious quarters were needed. Her older sister, Mary, took charge of the primary department and the music. The following year another sister, Harriet, was engaged to assist in teaching. Later, in 1866, a frame building was erected that would accommodate one hundred pupils. Mrs. Cairns says she "breathes a prayer" whenever she mentions the name of Hudson E. Bridge, who loaned her the money to carry out this enterprise.

The people of Kirkwood were opposed to her, so all kinds of schools were opened in opposition, a Catholic, Public and Episcopal. All of them had their opening on the same day. Rain poured in torrents and the outlook was very gloomy. The year before she had boasted of seventy-six scholars and on this day there were but nineteen day and five boarding pupils. The public school was the only one beside hers that survived. In 1868 a charter was issued to Kirkwood Seminary.

A stone dwelling with four acres of ground was bought in 1873. A large, three-story structure was put up in 1881. Later it became necessary to erect an addition to the stone building in order to accommodate the boarding pupils.

The people of Kirkwood brought lawsuits against Mrs. Cairns for different reasons, so she concluded to sell out and move to St. Louis. She succeeded in getting $35,000 for her property there. Then the plat of ground was selected where the school now stands; that is, six acres adjoining Forest Park. Mr. Henry Shaw, the noted philanthropist and founder of Shaw's Garden, offered her four acres of ground, but in the same week he died.

On New Year's Eve, 1889, she took possession of the piece of land then used for farming purposes and began planning for the building of the massive castellated structure which is now Forest Park University. In 1890-91, the main part was erected. This will always stand as a tribute to the memory of her husband, John G. Cairns, the architect, whom she married in 1884. The commencement exercises in 1891 were held in the new school.

When her hopes were at their highest she went through the most trying ordeal of her life. The corporation that had given notes, secured by mortgage upon Kirkwood Seminary, defaulted on those notes for second and third payments, and Mrs. Cairnes found herself with a debt of over $50,000. For five years she was constantly meeting notes in the bank with interest at eight per cent, paying a little on each, renewing them and going through the same struggle every day. She realized in these five years, more than at any other time, what privation meant—even her lunches were meager in order to save to make up the interest money. She carried in her storm buggy from Third Street to the University all the provisions used in her establishment, sometimes doing this when the thermometer registered zero. Mrs. Cairns never took any stipulated salary from the proceeds of her school. Her one object and purpose was to establish a substantial Christian university for women in this part of the country. For two years she did not buy a new dress or hat, but she had two friends who stood by her in all her struggles, indorsing all her notes. They were Miss Ellen J. McKee and Melvin L. Gray, who was the guardian of the author, Eugene Field. She says on one dark day when her creditors were about to crush her and she was afraid her cherished hopes would fail, Miss McKee gave her $5,000 to face these claims. Mrs. Cairns rose up in the fullness of her heart and sang the one hundred and twenty-fourth Psalm. This good friend gave her about $10,000 at different times until the loan was reduced to $25,000. Then she paid off $5,000 each year until the World's Fair year, when she leased the main building of the university, and cleared off the remainder of the debt. The McKee Gymnasium was then built for $5,500, of which about one-half was donated by Miss McKee. In 1893 the College of Liberal Arts was organized by a charter granted by the State of Missouri. The previous one had been for a seminary for twenty-five years.

There was a lack of transportation, at least what Mrs. Cairns considered a proper means of reaching such a school, from the city. Wagonettes and horses, crossing the park, made connections with the street car terminus hourly, but what she wanted was to have the cars run all the way out to the university, and began working to that end. She interested the Mayor, the property owners and the different commissioners in her plan, also the railroad presidents. This was to have a railroad encircling the whole of Forest Park. Through the Board of Public Improvements up to the City Council, through its committee, and to a favorable vote in the Council, it was carried. After going to the House of Delegates it lay for a long time.

The property owners, getting impatient at this delay, thought, in order to hurry matters along, they would give a wine supper to the Railroad Committee of the House of Delegates. But this was not exactly in accordance with Mrs. Cairns' strict temperance sentiments, and she proposed that she be allowed to give the dinner at her university. The well-known local politician, Jim Cronin, heading the committee of seven, two of whom had already gotten drunk, went out to the school for dinner. It was a good one and they complimented it, but added, "to think of passing such a bill on coffee and ice cream only!" Mrs. Cairns was prepared to take them over the proposed route, but they declined, saying that they would vote on it favorably, which they did. But when it came up to the

Mayor, who had been defeated himself, he, in his disappointment, vetoed every bill put before him, and unfortunately this was one of them. She went to work on a new one, which would take another two years before it could go through. Again it failed, but Jim Cronin and his men felt ashamed of themselves and promised her that it would be passed. And it was.

Mrs. Cairns believes in equal rights for women. In 1897 she made a splendid appeal in the Senate Chamber in Jefferson City in favor of an amendment which she had introduced in the Legislature to strike out the word "male" from the constitution. She wanted to have some say as to what disposition should be made with her money, and who should represent her in the State Legislature and Congress.

President Cairns has taken a deep and active interest in prohibition work. In connection with the Women's Christian Temperance Union and Mrs. H. H. Wagoner, the first president of the St. Louis branch, she did much towards its progress.

She was appointed legislative superintendent of the Missouri State W. C. T. U., and was the first president of the St. Louis District Union. Her sister, Mrs. Harriet Worthington, was made superintendent of scientific instruction, and under the leadership of these women the scientific temperance law of Missouri was obtained.

For six years a struggle was made for the submission of a prohibition amendment. One year after another Mrs. Cairns gathered petitions, going before the Legislature only to be defeated. She stumped the State of Missouri, speaking at the great Sam Jones' camp meetings that were held in fourteen counties. She has spoken alongside of many temperance lecturers, Governor St. John, Clara Hoffman, John Sobieski, and Narcissa White. Sometimes these audiences were composed of from 2,000 to 5,000 persons.

As a result of her work, when the Legislature convened, there was a clear majority in both houses for submission. This was the beginning of "some grand fighting." It was put before the Legislature as forcibly as possible. Mrs. Cairns went to Jefferson City on opening day, and put her amendment in as the first bill of the session. She was a tremendous worker, never tiring and always instigating enthusiasm in her helpers. Every morning after prayers the petitions were presented in both Senate and House from every county in the State. Gathering petitions in every county was ceaselessly carried on. If a member seemed to be wavering his friends at home were appealed to and they held great meetings, and the resolutions adopted were sent to him. From every city committees were sent to Jefferson City. The fight lasted five weeks. Every Friday night when school was over, Mrs. Cairns would go to Jefferson City and gather around her the ministers, farmers, judges and lawyers, who were pledged to prohibition. She would hold caucuses with the eighty-two men who were standing by her so firmly. There would be a great meeting on Sunday, and on Sunday evening she would make addresses to the members of the Legislature, and always spoke to crowded houses. The position she took was a forcible and convincing one—that as 35,000 of Missouri's best citizens had publicly petitioned the Legislature to submit the question of prohibition to their decision that body should undoubtedly listen to them. When the final day came, the battle raged tempestuously and amendments, substitutes and resolutions were voted down. President Cairns told her men to say nothing and vote as they had been instructed. And when the last vote came there were eighty-two solid for submitting prohibition to the choice of the people. She had marshaled her forces to victory and had accomplished what never before or since has been done. The House of Representatives had been brought over to vote by an overwhelming majority for the amendment. But, alas! the Senate defeated the proposed amendment and prevented it from going before the people.

Mrs. Cairns also held the position of organizer in the National W. C. T. U. for many years, and for two years was national superintendent of the department of capital and labor. One of her achievements was having a police matron appointed at the Four Courts in St. Louis. She urged this so successfully before the members of the board that she was sent to Chicago to see the success of a like appointment in that city. In order to make a good report, she had permission to stay in jail over night. On her return she made such a favorable impression that the W. C. T. U. were allowed to appoint a woman to this office. Mrs. Harris was selected because of her experience.

Making thirty addresses in as many nights was Mrs. Cairns' achievement in Texas, where she had been sent by the St. Louis Prohibition Club. Everywhere the audiences numbered into the thousands. When she reached Waco she was advised not to go on to San Antonio, as mob violence was used towards the speakers. They told her that the mob would cut off her hair, throw rotten eggs at her, and, perchance kill her. "Let them," said she. "My hair is long; I can spare some. I will wear a wash dress, and should they kill me we will win our amendment." In spite of her bravery, she was considerably frightened when the time came to appear before such a sullen gathering of people, but the feeling passed off and in a short time after relating something amusing, she had them in good humor. "This was one of my greatest triumphs," said Mrs. Cairns. The work was a labor of love—she never accepted one dollar in payment.

In speaking of the scientific temperance law which her sister, Mrs. H. Worthington and she were successful in having passed, Mrs. Cairns says that law was not really worth anything, because it read "wherever a person desired to have his child taught the evil effects of alcohol on the system, only that one should be taught, and it must be done privately." In the meantime she had taken this up in her school and her teacher was a very capable woman. She made every experiment that proved that alcohol hurts the brain, and that it is not the harmless liquor it was claimed to be. All these experiments her girls knew how to make. Mrs. Cairns wanted this taught in all the schools, and with others went before the Board of Education and presented her proposition to them. There sat the members, smoking as hard as they could; they wanted to make the ladies run away if possible. Woman after woman went up and pleaded with them to vote for this law. Mrs. Cairns decided on their next visit they would take a carriage and go to each one individually at his place of business. They went around to these saloons and called the men out, and were taken to their parlors above the saloons, where their families lived and were told that the object of their visit was to have a law passed which would show the children in the schools the effect of alcohol on the system. This was done upstairs over their own saloons. Each and every one was invited out to the university and told he would be given a lesson that would demonstrate the real evil. And on a certain day six did go out. Many of the members of the W. C. T. U. also went.

There was one among the School Board with a very red nose and as fat as a beer vat. He wore a dark purple woolen jacket, which showed off his rotundity to good advantage. When they saw him they thought "that is a saloonkeeper, sure," and another had a very red face, so they added, in their minds, "this is a drunkard and will vote against us; maybe he will not even listen." Still the students went through with their twenty-one experiments splendidly; when they had finished, up rose this man with the red face and said: "Now, I suppose you have been looking at me and you think I drink. But I do not. I like what you have done today and I want it taught in the schools just as you have shown it to us here." That was Mike Foerstel. He was a great help and friend to the cause. Later he was City Treasurer of St. Louis. And it is a fact that these seven saloonkeepers on the Board of Education voted that the children of the public schools should be taught the physiological effects of alcohol on the system. And the bill was passed.

Several years ago Mrs. Cairns learned that one hundred bankers were going up to Jefferson City from St. Louis, and fifty bankers from Kansas City, to prove that prohibition would utterly ruin St. Louis. Not one minister, merchant, or lawyer, was going to plead for prohibition. So she took her prohibition map and went on the same train with the bankers, many of whom were her personal friends. They greeted her cordially and said they were sorry she was going. When she reached Jefferson City the map was hung over the great fireplace in the Senate Chamber in the Capitol, where it was at once surrounded by an interested crowd. This map was made by the students of the university. The prohibition States were pure white; liquor license States were black; local option States were black and white, according to the counties that had no saloons. Some of these colors fell off in transit, but were pasted on again.

When the committee met to hear the bankers, she begged to be heard in favor of the constitutional amendment, but was refused again and again. From three o'clock until six she heard the bankers groan out the same miserable story that prohibition would ruin St. Louis. That the brewers and distillers paid all the taxes and had over a hundred million invested in their business. She kept sending notes to the chairman and to different persons to secure a hearing, and at six o'clock she was told that she might have ten minutes.

She rose, saying: "We have listened to those melancholy statements of ruin until we are like children who have told each other ghost stories until they were afraid to go to bed. I have here the sworn statement of the brewers themselves. Instead of one hundred millions they have verily seven and one-half millions invested—while the city of St. Louis has property, real and personal, amounting to about two billions. This is their sworn statement to the Assessor, published in the daily paper, a copy of which I hold in my hand. Does it not seem as if a city of two billions need not concern itself so outrageously over a little seven and a half millions, as has been stated all this afternoon? Fifty years ago all the ladies wore hoop skirts and there were one hundred factories engaged in making them in every land. Suddenly the ladies stopped wearing hoop skirts and the factories went out of business. Did their owners rush to the legislators and accuse the ladies of confiscating their property? No. They simply used those factories for other purposes. Such would be the case with the breweries. They will engage in other kinds of business with all their accustomed energy. I do not think that one will sit down with his finger in his mouth to weep over the confiscation of his property. They have always known that they are engaged in a business that the Supreme Court has in many decisions stated 'every State has police power either to regulate or prohibit.' "

But the ten minutes was up and Mrs. Cairns sat down, having burst the bubble that 150 men had so laboriously blown.

On March 19, 1908, the Alumnæ Society of the Forest Park University had given Mrs. Cairns a magnificent banquet at the Planters Hotel, on the occasion of her sixty-seventh birthday. It seemed as if her cup of happiness was full. Two days later the university caught fire and in two hours $25,000 worth of property was destroyed. School went on after a few days' vacation, and twenty-five girls graduated in the class of 1908.

The loss was $35,000 and $14,000 were covered by insurance. Estimates were made at once for rebuilding, and Mrs. Cairns took her army of servants and began clearing up the debris, which was over a foot deep all over the first floors. Through great holes in the ceilings of the different rooms one could look up into the sky. The following month was one of the rainiest St. Louis ever knew, and Mrs. Cairns was up every night at two o'clock, helping and directing her men to sweep out the floods of water that poured into the building. However, in a month from the day of the fire the architect had a roof again over their heads, and by the following September everything was in good order.

In 1911 Mrs. Cairns was seventy years old, had taught school fifty years; then she celebrated her diamond jubilee. All of the old students were notified to return to the university for a "home-coming." There were about 500 present. The following year the twenty-fifth anniversary of Mr. E. Kroeger's connection with this institute, as the head of the musical department, was also celebrated. In 1912 the graduating class was the largest in the history of the university, numbering forty-four. The capacity of the school is for 150.

Mrs. Cairns says: "I told you when I began teaching that I did not have any money or property, and now I will tell you why I know the Lord preserved this school for fifty-one years, and I hope will for many years more. It was because on the opening day I took my Bible out and read from it, and I prayed and asked God's blessing on the school, and from that day on the Bible has been read and studied every day."

Mrs. Cairns has a large corps of teachers, housekeepers and many servants. She superintends this work herself. In fact, she knows every move that is made under her roof. When it comes to management, she is a "general" in every line.

To see Mrs. Cairns sitting under the arch which surrounds the main entrance to her school with its colossal proportions, is a picture that will live a long time in the memory of her students and friends. She may well rest on the laurels of service and work well done for her God and her country. And that is what she appreciates and values most.

GERHARD SISTERS PHOTO

MRS. CHARLES CUMMINGS COLLINS

MRS. CHARLES CUMMINGS COLLINS

CHARITY is a very usual line of endeavor for society women, but few women, anywhere, have made it quite as much of a science as has Mrs. Charles Cummings Collins. She became interested in the work about three years ago—in 1911—and at once began energetically raising all the money necessary to erect and equip a Night and Day Camp for poor girls of this city who are threatened with tuberculosis. Since the opening of the camp she has been in active charge of it, and spends much of her time in the conduct of the business of that institution. This camp is located at 9500 South Broadway, in a large oak grove, overlooking the Mississippi River. It was opened March 19, 1913. The capacity is for twenty-eight girls. It is conducted as a preventorium against tuberculosis for self-sustaining girls and women. More than fifty girls, from department stores and factories, have been admitted. Over thirty have been discharged as practically cured. Dozens of women, ill, but compelled to earn a living, have here been able to receive the best medical and nursing care, and get the much needed proper nourishment and complete rest during their "off-duty hours."

While the camp was primarily established for the prevention of the disease, it has accomplished more. With the restful surroundings and good influence the entire viewpoint toward life of the patient has frequently changed. Melancholy is lost, ambition is aroused, nerves are quieted, the spirit of unselfishness grows. It is the only one of its kind in the country, exclusively for women. The patients take absolute rest for three weeks, and then, if able to resume their work, return to the camp each night, until thoroughly rehabilitated. The treatment is absolutely free of any expense, except car fare to and from the camp. The ground was first broken for the building August 31, 1912. The first patient was admitted March 19, 1913. The total cost of construction was $6,231.80. The capacity only twenty-eight. The number of patients admitted to date fifty-two, and the number discharged thirty. The greatest gain in weight in the shortest time (three months), fourteen pounds. All expenses considered, the cost of each patient per month is $24.90, and per day, covering six meals, is 83 cents; cost for night patients is 55 cents. It cares for working girls who have contracted the disease in its incipent stages, and by giving them plenty of good, fresh air, and a healthy diet of eggs and milk, enables them to throw off the disease. To let people die from tuberculosis is a crime, when for a little money those who have developed the early stages can be entirely cured. While the movement for the Night and Day Camp was sponsored by the St. Louis Society for the Relief and Prevention of Tuberculosis, under the immediate direction of Mrs. Collins, yet the society has never been called upon for financial assistance or support.

Mrs. Collins personally solicited numerous cash contributions, directed charity balls, and in conjunction with the "St. Louis Times" raised many hundreds of dollars in a dime-and-quarter campaign in the St. Louis wholesale, retail and business establishments. The proceeds from these and other sources went towards the construction of the camp, its equipment and maintenance. Miss Helen Gould also sent a very liberal donation, which has been set aside as a nest-egg toward an endowment fund.

The fact which made the camp a possibility was the gift of the land from the Laclede Gas Light Company. There are four acres of land with the house almost squarely in the middle. It is but a short distance from the Broadway car line, consisting of an administration building, built on a bungalow type, with two dormitories—one extending winglike from either side, and a kitchen in the rear. The dormitories are constructed with a wooden base and screened walls. Along either side is a row of compartments, in each of which are two beds. The patients are sleeping in the open, but are under a comfortable shelter. The front lawn is used for the recreation grounds—it is strewn with steamer chairs, hammocks swinging from many trees, and a number of croquet sets—this being the least strenuous form of recreation for girls in their condition. There are also chicken yards, gardens, and dove cotes, for the girls to raise their own vegetables, poultry and squabs, all of which go to supply the camp's table. They have a piano, mandolins, graphophones, to amuse them. Most of the time the girls spend out in the open.

The rising bell, at 7:30 a. m., with breakfast at 8:00, is the beginning of camp rules. After that is feeding the chickens, working in the gardens, but for the most part, resting and eating—six times a day do these girls eat. The food given them is of the most nourishing variety, in the way of soups, meats, poultry, milk and eggs; ice cream is one of the favorite desserts. Men are tabooed, not even a janitor is employed on the grounds. The patients are of all ages over fifteen. There are school teachers, newspaper writers, trained nurses, stenographers, factory workers and shop girls—more of the two latter occupations. As soon as the girls or women enter this home they are impressed with the fact that they are not hopelessly ill, and with proper rest and diet may recover. The girl whose constitution is undermined with too much work must first build up her health in order to fight off the disease. Miss Rose Ryffle is an excellent nurse—a graduate of the Baptist Sanitarium, and under her capable direction everything works very smoothly. Medical attention is furnished by Dr. Walter Fischel and his staff.

In nearly every instance the girls who have left the camp as cured have returned to employments that bring them better wages than those they received when they were forced to drop their work and go to the camp for restoration. Some of the girls who go there are unable to relinquish their work, the money they receive in wages being required in home life. But even this does not prevent them from receiving the benefits of the camp. At the end of their day's work they come back to receive their supper, their lunch at nine, and their sleeping accommodations, as well as breakfast. This costs the camp fifty-five cents. Briefly, it is possible for a rundown, susceptible or affected girl to continue her self-supporting employment and still receive care, attention and cure in the camp. This treatment is such that recently a girl gained eight pounds in a single week. In one instance, a girl badly in need of such care and who could not sacrifice her wages of four dollars a week, was taken in and her mother given the four dollars until she was again able to go out and take her position. Many cases like this are cared for.

The pupils of Lenox Hall have raised enough money to purchase furniture for one room, and since have maintained two beds. They formally dedicated the room and a brass plate was put on the door.

Mrs. Collins has done a great work in founding this camp, and she is justly gratified in knowing that she has perhaps laid the way for the healing and care of thousands of girls who will benefit by her movement. She is the daughter of Mr. H. Thomson. Her husband is an attorney, Mr. Charles Cummings Collins. Her children are Anne, July, Mary, Virginia and Elizabeth Cummings. Mrs. Collins is a good woman, very handsome, and energetic, and is charitable to a fault.

MRS. MARY C. DILLON

MRS. MARY C. DILLON, the author of "The Rose of Old St. Louis," and other books, was born in Carlisle, Pa. She is a graduate of the Mary Institute of that city. The Rev. Herman M. Johnson, her father, was the President of Dickinson College, and, while it was for young men only, she had the privilege of taking special courses there. She also had access to the library of the college, as well as to the private one of her father, and, being an omnivorous reader, spent the greater part of her time in them. Knowledge is only a matter of desire. Lucena E. (Clarke) Johnson was her mother.

After the death of her father, Mary Johnson taught music at the Irving Institute of Mechanicsburg, Pa., for one year, and three years at Claverack College and Hudson River Institute. Later, coming to St. Louis, she married Mr. Patrick Dillon, of an Irish family formerly located in Canada. They were married only two years when Mr. Dillon died, leaving her with one little daughter. Mrs. Dillon then taught Latin and Greek for five years in Hosmer Hall, with Miss Matthews as principal. Mrs. Dillon is an exceptional woman because she is a thinker, and has been able to concentrate her mind on her work, making it successful.

During all this time she was laying the foundation of what she considered necessary in writing historical novels; she felt that she could weave romances around some of the principal events in history, and make her books instructive as well as interesting. And this she has done skillfully.

Her first book was "The Rose of Old St. Louis," published during the World's Fair in 1904. It was written very hurriedly—had been suggested by the preparations for the Louisiana Purchase Exposition. It is a charming story and especially interesting to the many who know of the customs of the old French settlers. The historical information is accurate, and the customs, celebrations, etc., of the old aristocracy delineated with a pleasing and easy style.

Mrs. Dillon's books have dealt with the people who have made their mark upon the times. History and romance are very closely related.

"The Rose of Old St. Louis"—in order to get it published before the close of the fair—was going through the press while being written. Only nineteen chapters were finished when it was accepted and the publishers began to print it at once. The last two chapters were written, as Mrs. Dillon expresses it, "at white heat," and sent on to the publishers in lead

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MRS. MARY C. DILLON

pencil, without waiting to have them typewritten. The book was out in six weeks from the time the publishers received the last installment, which proves the cleverness and facility of the writer.

Forty or fifty thousand copies of "The Rose of Old St. Louis" in the cheaper edition and about the same number in the main edition, have been sold.

Proving such a success, this book was followed by "In Old Bellaire." One is introduced to Old Bellaire in the early '60s, which is a college and barracks town in Southern Pennsylvania. It is fairly overflowing with gallant youths and pretty maidens and is full of quaint and charming customs and festivities. Few places can compare with Bellaire at that time. There are glimpses of Gen. Robert E. Lee in the book, ante bellum as well as war glimpses. Gettysburg is touched, not detailed.

Young people will enjoy the love story, but the older folks will remember the days which tried men's souls, and can not read without feeling for their pocket handkerchiefs to dry their eyes. She has told a tale of genuine aristocracy too sure of itself to be afraid of yielding to kindly impulses or to pause to consider whether it followed the pattern of any other or not.

Mrs. Dillon presents no problems, gives no close analysis of character, bewilders her readers with no intricacies of plot, but presents a narrative that is clear and holds the attention of the reader by the skill in putting into her pages the very atmosphere of the life which her characters lead. The Century Company published this book.

Then came "The Leader" (Doubleday-Page & Co.) The title cover bears the following, which, in part, explains the story:

"The story of John Dalton, man of the people and a born leader, and of his memorable fight against political conditions, as well as against the social prejudices which separated him from the girl he loved." In her "foreword" the author states " 'The Leader' is fiction, pure and simple, and can not even claim to be a novel with a purpose." She further acknowledges having used incidents which, through the medium of the newspaper, are familiar to everyone; other than this its sole purpose is to unroll the story of two lives as pleasantly as may be, and as much for the gratification of the writer as for the edification of the reader.

Surely the end justifies the means. In "The Leader" there is no straining after literary effect, but there is some remarkably strong character delineation. It is believed that the original from which Mrs. Dillon has drawn the hero of this thoroughly American tale, is a man well known in American politics, and some of the scenes which she has portrayed have already become familiar to the public through the daily press. There is, of course, a point of departure from fact to fiction.

Unlike so many of the latter-day writers, Mrs. Dillon did not seek her people among the new-rich, whose aim in life is some new sensation or excitement. Instead, we are introduced to well-bred folks with safe and sane outlooks. Politics, of course, comes into the book, but does not predominate. The habits and hospitality of the Southerner are graphically described, making the book all the more fascinating. It is a delightful story to beguile the passing hour.

Washington was the place chosen for this, Mrs. Dillon's fourth book—the time is the third decade of the last century, which provides scope for many thrilling incidents and all the atmosphere of the alluring ante-bellum days. Of Kitty McCabe—the warm-hearted, willful, appealing heroine, does this book tell. Of course Mrs. Dillon knows that one will recognize her at a glance as Peggy O'Neal in real life, who finally, becoming Mrs. Eaton, caused no little political and social excitement in the time of Jackson's presidency. Gen. Eaton figures very clear and lifelike in the story, as do Clay, Calhoun, Jackson and others.

Mrs. Dillon says she has conscientiously swerved not a hair's breadth from the fact in writing of any incident that can be claimed as history, but confesses to have taken some liberties with the characters of these two, and with their intimate and personal experiences, to which history would lay no claim if it could, but which are the lawful domain of fiction. Her reproductions of the formal mannerisms of the time are clearly drawn. The romance is captivating; a woman in love is the most unreasonable of all created beings—except a man.

Nature makes all lovers foolish—but nature alone knows best how to manage those things. Mrs. Dillon has used an historical basis for weaving her romances, and by this skill gives a solid body of fact, making them all the more interesting. She claims that disappointed hopes—when Jackson threw his influence to Van Buren's nomination—turned Calhoun's powerful mind to secession as he was robbed of his chief ambition, and this was the sowing of the seeds of the great Civil War.

The last book is "Miss Livingston's Companion," describing the courtesies and conditions of Manhattan in 1803-04. The book introduces us to a band of historical figures—Hamilton, Fulton, Gouverneur Morris, Aaron Burr and Fennimore Cooper. Mrs. Dillon has the marvelous faculty of fitting into her stories men of pronounced individuality and yet keeping them consistent to their noted traits of character. It is a continuance of "The Rose of Old St. Louis." Manhattan Island must have been in the early days of the last century a lovely region with a little town around the battery and about Bowling Green, the grand estates of the wealthy above it, the wooded hills and great rivers skirting the island on the east and west. The fine estates of Hamilton and Burr and other great men she has described very beautifully, and has also given little pen pictures along the Hudson where the hero and heroine take us. The courtly life of the period when manners were polished, and the distinction of class even more marked and better grounded than today, she portrays graphically. This presents a picture of fashionable life as it was lived in New York then. She has not adhered altogether to dry historical facts in this book, but has modified them to suit her purpose of romance; however, these changes are not on important matters.

Mrs. Dillon is at work on another book, but is doing so leisurely, and does not know just when it will be published. She finds pleasure in her writing—it opens up lines for reading and reference which prove of great value. For some sentences in some of her books she has looked through a dozen volumes, and again with little reference she would find much information.

Mrs. Dillon has no regular method of writing. There is always some central idea about which she wishes to build a story, and a setting that she has very vividly in her mind. With these two clearly formulated the story seems to grow up around them without much effort. Most of her stories have, of course, demanded a large amount of reading to verify the historical facts and sometimes considerable research to get the exact setting, but this she finds delightful pastime and says nothing can ever be quite as satisfactory as giving the rein to fancy in the writing itself. However modest the result, the act of creation is bound to be thrilling.

Mrs. Mary C. Dillon was the efficient manager of the affairs of Kingdom House for nine years. She was the first president of this noble enterprise during its early struggling growth, and it was to her good judgment and energy that this work of spiritual and moral uplift has been such a splendid success. The office of chairman—and chairman for life—was created for her. She therefore remains as guide and counselor since her resignation of the presidency.

Mrs. Dillon is a highly cultured woman and has the graces and bearing of intellectual and refined association. She has traveled abroad many years, met many distinguished persons, been entertained extensively, and in consequence is delightfully entertaining and charming in her descriptions of her observations and experiences.

Her features denote great strength of character and mentality; she is a type of gentlewomen—gracious in manner and dignified in appearance.

DR. MARY DODDS

DR. MARY DODDS was brought up on a farm in Scotland. Her father died in early life, leaving her mother with six children. The Dodds' farm was in the borderland, near the Cheviot hills, in the County of Roxburgh. Mary Dodds attended a normal school for women in a village two miles from their home in Yetholm.

When eighteen years old she came to this country with a younger brother. Three brothers had preceded her, establishing themselves in business in Ohio. The youngest brother, William, whom she brought with her, remained in Xenia, Ohio, and is at present Mayor of that city. The oldest brother, Andrew, was the husband of Dr. Susanna Dodds, who was Susanna Way, born in Randolph County, Indiana, November 10, 1830, whose ancestors were Quakers on both sides. Her father was descended from Henry Way, the Puritan, who came to America in 1620.

Because of the close association of Drs. Susanna and Mary Dodds in the profession in which both women had such steady and noteworthy success, in spite of the difficulties encountered in the beginning of their practice—much must be said of Dr. Susanna in connection with a sketch of "Dr. Mary."

The people were not accustomed to "women doctors." Previous to their coming, there had been only two others established in this city—Dr. Grennan, and Dr. Lavelle, who is still living—one a homeopath and the other an allopath.

Before she was eighteen years old Susanna Way taught school, following this profession at intervals for ten years, part of which time she was attending college. Andrew Dodds was a vegetarian, also a hygienist and strenuously opposed the use of drugs for the treatment of disease. His wife soon came to believe as he did, and they both decided to take up the study of hygienic medication in the Hygeo-Therapeutic College of New York. Before this they had both been studying in Antioch College, Ohio, entering in the fall of 1858. She took the full course and graduated in 1866. It was while attending this college they were married.

During the Civil War Mr. Dodds was injured in such a manner that his wife knew his life would be short, and in order to prepare herself for such an emergency took up the study of medicine. They moved to St. Louis in 1868 and Mr. Dodds and his brother formed the firm of A. & G. Dodds Granite and Stone Company.

After Mr. Dodds' death his wife conducted the business for two years until the affairs of the company were settled. Then she, with Dr. Mary

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DR. MARY DODDS

Dodds, who had also taken a course at the college in New York on the advice of Dr. Susanna, opened their sanitarium in 1878 at 2826 Washington avenue, known as Dodds' Hygiean Home. They did not do surgery except in minor cases.

During the summer when business was dull, Dr. Mary would go to Chicago to attend clinics, because the advantages were greater there and a much more liberal view was taken of women following the profession of medicine.

In their practice they used only hygienic or natural methods of treatment; diet, exercise, massage, electricity and hydrotherapy in all its manifold applications, and had phenomenal success in the curing of both acute and chronic patients. Except in cases for relieving pain, as in the last stages of cancer or other incurable diseases, no drugs were ever used. Though diseases of women and digestive disorders were their specialties, they treated all other diseases as well. They lived in the house they built at 2826 Washington avenue until 1900, when they erected the handsome structure at 4518 Washington boulevard.

The last twenty years of her life Dr. Susanna turned her attention entirely to writing. Her first work was "Health in the Household, or Hygienic Cookery;" the next, "Race Culture," which is a comprehensive and practical book for women. The manuscript of other books was left in form for publication.

Dr. Dodds was very strenuous in her advocacy of the principles laid down by Drs. Trall, Graham and other pioneers in hydropathy and hygienic living. She wrote, "We need books, journals, papers, hygienic restaurants—which are only recently being inspected in the proper manner by the public—and many other influences with which to spread these doctrines."

In 1887 the friends of hygiene called a meeting in St. Louis to consider the founding of a hygiene college. The result of this was a certificate of incorporation dated August 5, 1887, by the State of Missouri. The college was known as the St. Louis Hygienic College of Physicians and Surgeons, and Dr. Susanna Dodds was its dean. It graduated several classes and after a few years was discontinued for lack of funds, but the principles and methods taught there have become more popular with the people, and are being taken up more and more by the regular medical schools, and practiced by physicians.

Dr. Susanna W. Dodds died at Long Beach, Cal., January 20, 1911. Dr. Mary Dodds, until 1912, kept up the sanitarium work right along, at the same time attending to a large office and outside practice. She has lived on the same simple diet which she served to her patients, believing that what would cure a sick person would keep a well one in good health. This she has verified by a phenomenal measure of good health all through many years of strenuous work. Attention to diet is, in her opinion and experience, the thing most necessary for the preservation of good health. Wrong eating and drinking prepares the soil for disease. The beginning of disease is nearly always in the stomach. A patient who has once suffered from a bad form of indigestion should always be careful, for nature always keeps an eye on the crack ready to give one a jar. She contends that more fruit should be eaten and less meat. Too much variety at the same meal is bad; two or three kinds of food at one meal is enough. The game of improper living is not worth the candle, for it leads to suffering. Dr. Mary sold her sanitarium in 1912, and is now enjoying life in her quiet home, where she has an office and does a limited private practice.

In recounting incidents of her early life Dr. Mary placidly smiles over the impressions she first gained when coming to America. It was in December she came with her youngest brother—the last of the family to leave the old homestead in the far-off Cheviot hills of Scotland; and on arriving in New York she remembers vividly the desolate picture that was presented to her eyes. It was bitterly cold, with snow everywhere—the earth seemed covered with a mantle of dreariness. Coming from New York to Dayton, she saw nothing but snow and ice. She thought she had never seen such shabby, miserable homes as the frame houses which were clustered around the different stations—wondering how the inmates could ever keep warm. In Scotland every home was built substantially of stone and brick, and had been homes for generations, having been built with such a purpose. But she soon became accustomed to that as well as other customs and conditions of a strange land.

Dr. Mary is built straight and clean-cut. Just a little Scotch accent makes her voice seem all the more musical. While she is outspoken, there is a little twinkle in her eye which attracts one to the many pleasantries and endearing mannerisms of her staunch character.

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MRS. A. I. EPSTEIN

MRS. A. I. EPSTEIN

MRS. A. I. EPSTEIN has demonstrated to the people of St. Louis and other cities her ability as a concert singer. She has a crystal clear soprano voice with a fullness of tone, richness of color, and emotional expression that invariably captures her audiences. Hers might be an international reputation did she not choose a domestic life in preference to an acceptance of the many flattering offers made by Eastern managers. The warmth and grace of her temperament, added to the skilled cultivation of her musicianship, place her in the foremost rank of singers.

Since her appearance on the concert stage Mrs. Epstein has sung with the most prominent singing societies in this city and elsewhere, engagements taking her as far north as Winnipeg, Canada, and east as far as Pittsburg. With many of the societies she has been recalled to take part in oratorios. Her repertoire includes the soprano roles in Handel's "Hiawatha," Verdi's "Requiem," Liszt's "St. Elizabeth," Bruch's "Die Schöne Helene," Schumann's "Paradise and the Peri," and many others. Added to a delightful personality, her finished art and charming stage presence have made her a favorite as well as a much admired artist.

Mrs. Epstein has the linguistic ability to interpret her song in three languages. Incessant study, determination and ambition have placed her in the high position which she now occupies.

There are few concert singers before the public today who can render such long and varied lists of song as Mrs. Epstein. From the point of view of vocalization alone her success is great, and as to interpretation her range of intelligence and feeling is inexhaustive. Mrs. Epstein has had very flattering offers from Eastern concert leaders, but she realizes that she can not be the happy wife and mother that she is and lead a life such as would be required of a member of an opera troupe at the same time.

Without any hesitation or regret she has refused offer after offer. Her work with the St. Louis Symphony Society has been a great triumph. For the first time in many years a singer from this city was chosen to appear as soloist at the regular concerts.

During the World's Fair she was engaged by the Scranton Oratorio Society of Scranton, Pa., to sing the soprano role in Mendelsshon's Oratorio, "Elijah," at the concert given by them in Festival Hall in 1904. Mrs. Epstein was the only St. Louis singer engaged for the concerts given during the fair, most of them coming from Chicago and New York.

The soprano role in "Elijah" was a difficult one, which she rendered amazingly well.

She is the wife of A. I. Epstein, of the Beethoven Conservatory, with whom as organist and choirmaster of St. John's Methodist Church and the Temple Shaare-Emeth, she has sung many years.

Mr. Epstein, in addition to conservatory work, has directed these two church choirs for more than twenty years, both of which are known for their remarkable aggregation of good singers.

Two of the representative musicians of St. Louis are Marcus L. and Abraham I. Epstein, who have gained a national reputation as players of duets on the piano. The Epsteins are an exceptionally talented family. Herman Epstein is equally distinguished as a pianist. They are all native Americans—born in Mobile, Ala.

Mr. A. Epstein studied with Prevost and other masters, devoting himself mainly to teaching piano, organ and composition lessons. He has often been heard in concerts to good advantage, and has written a concerto for orchestra and piano, also composed considerable church music. By Mariana Brandt and other famous vocalists he has been pronounced one of the most skillful of accompanists.

Many unique programmes have been rendered by Mrs. Epstein in connection with Mrs. C. B. Rohland's lecture recitals, and unquestionably some of the most difficult and interesting works of the old and modern composers have been presented by these two artists. Compositions by Sibelius, Strauss, De Bussey, Wolff, Tschaikowsky, Balakirew, Rubenstein, Borodine, Glinka, Bachmetieff, Mourssorgsky, Dargomysky, were presented to the public, and beauties of these works brought out in masterly style. Mrs. Epstein was the first singer in America to give an entire recital of the works of Sibelius, the great Finnish composer. At present these two women are preparing a pretentious programme of modern Italian music which will be given in various cities during the season of 1913-14. Mrs. Rohland is a recognized authority on musical data and has been closely identified with the development of music in this city. Her lectures are excellently prepared, instructive, and her sympathetic artistic accompaniments on the piano a great help to the singer. She is the director of the new Choral Society which has recently been organized in St. Louis for singers only, the object of the club being to do strictly choral work. Mrs. Rohland is a resident of Alton, Ill., but makes weekly visits to St. Louis for the purpose of directing musical societies. The Alton public has had brought before them many of the leading orchestras, soloists and best musical talent of all countries through the influence of Mrs. Rohland.

Mrs. Epstein, who was Miss Sadie Kuttner, was born in Cincinnati. She came to St. Louis in 1900, at which time she entered the Beethoven Conservatory, where she took a course of music under Mr. A. I. Epstein, who later became her husband.

She early showed musical talent, taking up the study of the piano as a child. She was gifted by nature with a splendid voice, and can not remember a time when she did not sing. Mr. and Mrs. Epstein have two little daughters, Marian and Janet, who are also talented in music. Mrs. Epstein has black hair and eyes and a complexion of beautiful deep coloring. Her manner is placid and attractive, she is engaging in conversation, and altogether a very handsome woman, a domestic mother, an excellent wife, and a woman who has many friends and admirers in the musical world.

MISS LUCILLE ERSKINE

LUCILLE ERSKINE, born in St. Louis in 1879, is a daughter of Mrs. Marie Erskine-Robinson and the late Samuel Erskine, Esq., a lawyer of distinction, and famous as an orator. Mr. Erskine addressed large audiences at Cooper's Union, New York, on the Irish questions that are so near their happy solution. He was a son of Stuart Erskine, of Edinburgh, attended Beloit College, Wisconsin, and taught English at night in the German Institute of St. Louis before studying law, and later was called upon for the important work of revising its charter. He died at the early age of forty-two years when Lucille was four years old. Her education was undertaken wholly by her mother, herself a woman of pronounced intellectual tastes, who was especially careful to train her along literary lines. Miss Erskine graduated from Washington University in 1901, summa cum laude. Beginning to teach the following year at the Irving School, she was, after one year, appointed to the Central High School. In 1903 the summer was spent in New England, visiting the homes and places associated with Hawthorne, Emerson and Washington Irving. The summers of '04 and '05 were passed in the University of Chicago in post-graduate work in English. In 1907 she received a degree as Master of Arts from Washington University. Her thesis on Poe as a critic was afterwards published in the "St. Louis Mirror," and quoted in "Current Literature," New York, on the centenary of that poet. Miss Erskine travelled several successive summers in Europe doing foreign correspondence for St. Louis newspapers and the "New York World." One entire summer she lived in Dublin writing weekly letters on "The New Ireland." In 1909 her first story was published in the "St. Louis Mirror," and commented on by the "New York Dramatic Mirror;" they said it was a tale of surpassing art. The story was entitled the "Crystal." In 1911 she gave up teaching, going to New York to do syndicate journalistic work for the Publishers' Press syndicate. This consisted mostly of interviews with women in new lines of endeavor which were published simultaneously in different papers throughout the country. She also contributed to the "New York World," "The Times," and the "Theatre Magazine," her sketches of some of the leading professional women being most unusual, because of their brilliant style of delineation. However, she preferred to give up this journalistic work when she realized that she could never make it a success commercially and devoted herself wholly for six months to writing a novel. It is the Parnell theme developed imaginatively. The title of the book is "The Crossbreed; or, An Irish Story." Miss Erskine

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MISS LUCILLE ERSKINE

returned to teaching in 1913, taking the position of instructor of English literature in the Central High School. She had previously taught at the McKinley for several years. She has not abandoned her literary work, being already occupied with another book which she expects to bring out this year. Miss Erskine lived in New York while writing "The Crossbreed," and says she had the loveliest time of her life; she lived only with the people in her book, and the world faded. Miss Erskine is very intense in her nature—there is in her a fine vein of cynicism mixed with tragic humor that is grim and keen. Her Irish, sensitive, romantic spirit, has been extensively developed by a thorough course in literature. She has a fine disregard for what is thought to be the thing worth while in the present day, and a valiant characteristic in that she admires truth and seeks for nothing but truth in everything with an uncompromising insight, and with a sharp pencil point lays bare the true impulses and workings of the human mind. Her book will show that she has unusual powers of character analysis and has no patience or sympathy with those who sham or shirk. This book is a big one because she has given her whole self to it—her romantic, poetic spirit, vast knowledge of literature, charming and rare depictions of human nature in its simplest and highest forms. She has put a speech in the mouth of the leader of Parliament with the tact and finesse of a diplomat, yet the appealing, lowly love-making of the poor Irishman, "Mike," she understands as well. The plot is laid in a typical city of the Middle West, carrying one across the sea to Ireland; she has taken the characters from life such as she sees and knows it best—from an unhackneyed point of view, refreshing and new; she keeps away from everything set and usual—originality with tragic force is her style; the plot is good; the intellectual development of the heroine, Cecelia, is unfolded with a strange, appealing power. As she says she felt when she wrote it—she just lived with the characters and forgot the world—just so one reads the book and at the close there is a strong feeling of regret mingled with admiration and indignation. Her writings show the earmarks of genius; much may be expected of her in the future.

MISS MARY FISHER

ALTHOUGH Miss Fisher protests that there is nothing in the story of her life that would particularly interest the public, as it is chiefly the story of her mental growth, we find that her life has been a particularly active one in many directions. She has been teacher, traveler, writer, dramatic reader, lecturer, and has had the experience of a political campaign, in consequence of the nomination for Superintendent of Schools of Peoria County, Illinois.

Out of this latter experience she says that she early learned the invaluable lesson of the worthlessness of "they say," and that she resolved never afterwards to be disturbed or grieved by calumny or criticism, so long as she was conscientiously doing her best.

Her earliest writings were short stories and sketches for a literary paper of Peoria, but she discontinued this in a short time, feeling that a longer preparation was necessary for serious literary work, and that before doing anything more she ought to know what had already been written, that she might judge whether she herself had anything worth while to say. She read and studied incessantly, sparing no pains to acquaint herself with the trend of modern thought. She studied French and German, feeling that these two languages would give her access to scientific books which she could not get in English. She varied her experiences in teaching by changing her locality from time to time, and has taught in the high schools of Lewiston, Ill.; Springfield, Mo.; Ann Arbor, Mich.; Kansas City, Mo., and now in St. Louis. Twice she obtained a leave of absence, spending a year in Scotland and England, and a year in Italy, where the Italian language and literature were her chief subjects of study.

Her summers are usually spent abroad or in some interesting part of America. She has traveled all over the British Isles and in France, Belgium, Holland, Germany, Switzerland, Italy and Spain. She has passed a summer in New Brunswick and Novia Scotia, and another in the chief cities of Old Mexico, still another in Honolulu, and several of them on the Pacific Coast. It is to a summer in Quebec that we owe the setting of the first part of her recent novel, "Kirstie."

This is one of the most interesting novels that has appeared for many years. The principal character is a woman of heroic type. The analysis reminds one forcibly of Jane Eyre. There is a delineation of passionate love directed and controlled by an unfaltering virtue. The situations are intensely dramatic. A continuous flow of reflections and comments of a

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MISS MARY FISHER

philosophic nature show the author's deep knowledge of humanity. The descriptions of the places where the scenes are laid are faithfully and beautifully portrayed—poetically, too, showing the capacity of a true artist. This book is of the highest moral tone.

In 1896 Miss Fisher was attracted by the suggestive character of Max Nordau's Entartung, which had just appeared, and made a translation of it that was accepted by a prominent New York house on condition that Max Nordau's consent could be obtained. Miss Fisher wrote to Max Nordau, who replied that he had just disposed of the right of translation to a London firm. The immense success of the book, which appeared simultaneously in every modern European tongue, confirmed Miss Fisher's belief that however extravagant the book might be in some of its assertions, it had its message for a generation that was mistaking pathology for literature. She says that the book made her feel that health—not disease, and morality—not debauchery, make the surest soil for sound literary productions.

About this time the "Valiant Woman" to whose memory Miss Fisher's latest book is a loving tribute, engaged her in a correspondence on English literature with a young girl of Santa Fe, N. M. Miss Fisher's letters were read there to a woman's club, and learning of the favor they had received she was led to submit them to a publisher as an aid to the young in answering that familiar question, "What shall I read?" They were published by S. C. Griggs & Co., Chicago, Ill., whose successors, Scott, Foresman & Co., still continue to publish them under the title of "Twenty-five Letters on English Authors." They are written in an easy, flowing style, and abound in literary anecdotes and personal glimpses of the great men and women whose works are the treasures of the English tongue. This book was followed by "A General Survey of American Literature," published by A. C. McClurg & Co., Chicago.

After the publication of these two books Miss Fisher went to Boston to avail herself of the advantages of the public library there. She wished to study the literary criticism of France. For Saint Beuve she had a profound admiration, and soon discovered that he was but the bright particular star of a whole constellation of brilliant critics. Finding that the names of these critics were almost, if not wholly, unknown to English readers, she wished to share her enthusiasm with the public, and wrote "A Group of French Critics," in which she gave a brief biographical sketch of Edmond Scherer, Ernest Bersot, Saint-Marc Girardin, Ximenes Doudan and Gustave Planche. In addition to the biography, she translated specimens of the pungent criticism of these clever thinkers, hoping that the sanity of their views might create a public demand for them in America. The book attracted some good notices from the best reviewers, but the general public was, and is, extremely indifferent to literary criticism, and the book is now out of print, the plates having been recently destroyed.

Then Miss Fisher tried her hand at fiction. While in Glasgow, Scotland, she had seen a good deal of the social work among the poor, known as "slumming," and was not wholly converted to many of its methods. She thought that the interest in the poor was rather a fad among the idle rich than the result of the promptings of sincere sympathy, and that it is not given to everyone to act as an inspiration and a guide to them. This is the theme of "Gertrude Dorrance," published by A. C. McClurg & Co. The book was never very widely read, and Miss Fisher ceased to write for a while, plunging more deeply into her books and study, reading in six languages the best that has been thought and said in them, sloughing old opinions and growing into new ones, and then the wish to say something awoke in her again and the result was "The Journal of a Recluse," published anonymously by Crowell & Co., New York. From the force of its style and directness of expression, as well as maturity of thought, the authorship was ascribed to different persons of literary fame, but no one thought the author was a woman. The secret was kept for about three years, when her incognito was discovered by some of her friends.

The book, which claims to be a translation from the French, was really written at first entirely in French. Miss Fisher explains that fact by saying that it was written in hours after school work was over, and that her sensitiveness to any defect in the construction of her own language sometimes impeded the flow of her own thought, but that in a foreign tongue she felt no such restraint, and wrote more freely, caring not at all in what way she expressed herself. She could furnish the expression when she made the translation. It is possible that this accounts for the remarkable clearness and rhythm of her prose. Her books, as an acute critic says, have an individual distinction and charm of expression which appeals to people who have a keen literary instinct. The "Journal of a Recluse" was a success in the best sense of the word; that is, it found that audience whose approval means substantial merit in the work. It was followed in last October by another novel, "Kirstie," and by "A Valiant Woman—A Contribution to the Educational Problem," of which Superintendent Greenwood, of Kansas City, wrote to the publisher, in a desire to know the name of the author: "It is one of the best and most sensible books on education that has come from the press of this country in many years. The author knows real education from the spurious article, and he puts his fingers on the weak spots, and he has the courage of his convictions in the expression of his opinion. In these days of soft pedagogy and sugary teaching, it is, indeed, refreshing to read an author who has a great message and knows how to deliver it to fair-minded people."

The author has probably more messages to deliver to us in the future, and perhaps it is not an exaggeration to say that few women since George Eliot have been better equipped in general learning for the delivery of a message than Mary Fisher.

Of Scotch and English parentage, born on the prairies of Illinois, about 130 miles south of Chicago, beginning her education in a village school in which she was teaching at sixteen, self-educated, later through wide reading and travel, learning her French, German, Spanish and Italian in the countries in which they are the native tongues, and now a teacher of modern languages in the McKinley High School of this city, so runs the biography of Mary Fisher.

Frank and natural in manner, showing evidence of a wide intellectual curiosity and a vivid sympathy with human nature, it is not difficult to engage Miss Fisher in conversation, which reveals her trend of thinking on the chief problems of modern life. Perhaps a quiet imperturbable common sense, better than anything else, will describe her attitude to things in general. She does not believe in panaceas nor in violent remedies; is inclined to think that true human progress is indefinitely slow, subject to intermissions and relapses; that humanity gropes its way instinctively towards the right rather than leaps into it by sudden jumps or by legislative enactments.

Mary Fisher is a little below the average height. Her eyes are gray and they are penetrating and sympathetic, keen and kind, and her brown hair is well sprinkled with gray. In manner, she is frank and unaffected, ready to talk with anyone on any subject, and always more willing to be interested in what interests someone else than to intrude her own thoughts and tastes upon another.

She is a rare, fine woman—studious, thoughtful always—with an irresistible charm over those with whom she comes in contact. She knows the world and the people in it for what it is worth; her travels—with her wonderful capacity of observation—enable her to gather information from this experience and that, lop off absurdities, strengthen here and bolster there, until in her mind there have grown up ideals which she materializes in her writings.

Miss Fisher is a woman of genius.

MISS AMELIA C. FRUCHTE

AMONG the notable women in educational, social and economic circles of St. Louis is Miss Amelia C. Fruchte. She is a product of the public schools, and a graduate of the St. Louis Normal School, at the time when Dr. William T. Harris was a leading light in the educational work of St. Louis, and Anna C. Brackett—one of the most remarkable educators known among women—was principal of the school. Amelia C. Fruchte and Harriet Hosmer were the first two women admitted to the St. Louis Medical College, under the influence of Dr. John T. Hodgen, who at the time was president of the American Association of Physicians. Both were allowed to attend lectures and to take part in "Quiz" clubs, though neither was granted a diploma, because the school did not then, and does not even now, graduate women.

Miss Fruchte was also, through many summers, a regular attendant at the Concord School of Philosophy, that institution planned by the fertile brain of the renowned A. Bronson Alcott. There she acquired much of her present taste for philosophic, sociological and literary studies, especially in the interpretation of masterpieces.

Miss Fruchte has done extension work at Washington University, University of Chicago, Columbia University of New York, and summer work at Sorbonne (Paris).

When she was a mere girl she received several prizes: One was a gold dollar for reciting almost verbatim the book, "The Gospel of St. John," and a second gold dollar for reciting in the same manner the Constitution of the United States. Then the third was a prize in domestic science for knitting a pair of silk stockings for her father.

So early in life the thought that she still claims of combining culture work with domestic utility was fertile in her mind. The study that has always been most interesting to her has been institutional sociology, and probably no woman has considered more faithfully or penetrated more deeply into the fundamental principles of our American institutions, and today she believes that the making of institutions is man's greatest vocation.

Miss Fruchte has, from her youth, been an advocate of the equality of the sexes. For years she has been an ardent spokesman of equal suffrage for women, and of equal opportunities in economic conditions, claiming forcibly that it is not simply woman's privilege to vote and to contribute in some way to her self-support, but it is a duty from which she ought not to recoil.

KAJIWARA PHOTO

MISS AMELIA C. FRUCHTE

Professionally, Miss Fruchte is a teacher, having begun her career as such when she was scarcely sixteen. Beginning in a small country school, she has taught in every grade of the St. Louis public schools from the primary through the high and teachers' college. She has been a teacher of pedagogy, psychology, mathematics, science, literature and history of art.

At present she is connected with the Central High School—a school that has been in existence fifty-six years, and is regarded as the mother school of all progressive high-school work, not only of St. Louis but of the Mississippi Valley. Miss Fruchte's work, at present, is the interpretation of literary masterpieces, especially of Shakespeare and Homer.

This talented woman is especially gifted in organizing, and as a result of her long study with that genius, Dr. Denton J. Snider, who has written so prolifically on American institutions, she was one of the originators of the Contemporary and the Wednesday Clubs of this city. Then she was the only woman president of the Society of Pedagogy—an organization now in its fortieth year, and looked upon as one of the greatest pedagogic organizations among teachers—either in this country or in Europe.

The first president of the St. Louis Teachers' Fellowship was Miss Fruchte. This is an organization that is essentially philanthropic in its aim, hoping at some day to have a sufficient fund of its own to build a home as well as a hospital for aged teachers.

Miss Fruchte is a life member of the Missouri State Teachers' Association, where she has spoken frequently. She is looked upon as a very ready impromptu speaker and has been called upon to address most every organization where women were at all likely to appear in public.

She is a member of the National Educational Association, and in the meeting of July, 1912, was elected vice-president, the honor being the highest conferred upon any Missouri woman by that association.

In August, 1913, Miss Fruchte was appointed, by the Mayor of St. Louis, as a delegate to represent the city in the Fourth International Congress of Hygiene, which met at Buffalo, N. Y.

It is interesting to know of the founding of the Contemporary Club, which grew out of the old Unitarian Club. The latter started out with the thought that it should be composed entirely of a male membership, and a limited number at that. Soon, however, the need of woman's assistance was felt, and some Unitarian women, also one Catholic, were admitted, and a little later Miss Fruchte, who is a Baptist, was taken in—so that in that sense she was really one of the disorganizers and one of the organizers of the Contemporary Club that was to move on a more cosmopolitan plane. This name was chosen because its purpose on the literary side is to have addresses from men and women on any subject that is uppermost and vital in the interest of the public at any given time. It is also a social club that precedes the debate, whatever it may be, with a dinner.

As to the founding of the Wednesday Club, Miss Fruchte took no small part. Mrs. E. C. Sterling, Miss Gertrude Garrigues and Miss Amelia C. Fruchte were the first three women who met to take steps looking toward a literary club broad enough in its scope to serve as a center of thought for women and to promote their practical interests. Later twenty or more women met and drafted a preliminary constitution and considered a name for the club. Miss Fruchte was the first to make a suggestion—her idea was to call it the Sterling Club, but it was decided to give it a name that would be wholly impersonal, and the name "Wednesday" was selected. Miss Fruchte's mind is well balanced, and she is logical and just. She wants everything that will work to the good of womankind. Her plans are broad and comprehensive. She is a deliberately progressive woman. Nothing flurries Miss Fruchte—she holds her own at all times. She loves a good argument—especially with a man, because she has the weapons to make a good fight—her command of language being exceptional.

Miss Fruchte has a massive head, crowned with snow-white rippling hair, sparkling black eyes, and an expressive countenance.

Miss Fruchte is a member of the Equal Suffrage Association of Missouri, and has been an ardent worker for that cause for many decades.

She has spoken in the schools to groups of 1,400 pupils; before the Society of Pedagogy to audiences of 2,000. She was chosen to respond to the address of welcome given to the State Teachers' Association by the Governor of Missouri at that time. She has frequently "sparkled" at banquets, and has given many addresses before all varieties of women's clubs.

The Society of Pedagogy was organized forty years ago in the private home of Francis E. Cook. At first it was desired that the club should be small, exceeding, perhaps, not more than a dozen of the leading educators among the men. Later, women were invited for musical numbers on the Saturday programmes. Later still, women were elected to the various offices, secretary, treasurer, vice-president, etc. Miss Fruchte held all of these offices in succession and then, through one of the liveliest campaigns ever known in the history of the society, at an annual meeting, when 1,200 teachers were present in the auditorium of the Central High School, was nominated and elected president. Dr. F. Louis Soldan, the then superintendent of schools, and Ben Blewitt, the present superintendent, were in accord in declaring that her work was successful beyond criticism.

Miss Fruche has been a member for years of the Teachers' Annuity Association, and in connection with it has done some of her finest speaking and organization. She has been before the Missouri Legislature, as an advocate of the pension system for teachers, both that the schools may be protected from service that has been weakened by age, and the teachers may be fairly rewarded in their infirm years for service that is at all times underpaid and nerve-racking in the highest degree.

One of the most delightful experiences in Miss Fruchte's early teaching career was when she was invited by Dr. William T. Harris to visit in Concord, Mass., and to become a student in the Concord School of Philosophy, under the great leader in transcendentalism. This invitation Miss Fruchte gladly accepted.

The morning after arriving, Miss Fruchte had dressed, as was her custom, in a dark blue gown with touches of vivid red bows. Presently she saw A. Bronson Alcott coming down the road, swinging in his hand a basket of ripe red apples. He spied her on the piazza, and without waiting to be admitted through the front door, came at once to her and took a proffered chair, offering the apples as a morning greeting. Then he looked up and said, with a twinkling eye: "Ah, I thought that red would be gone this morning; you wore it yesterday." Miss Fruchte caught her breath and asked for an explanation—he was her senior by several decades. "Don't you know, my child, that no civilized girl ought to wear red? It is a barbarian color and antagonistic to highest spirituality." She says she began to reflect, but confesses that it took her many years to part with some of the shades of hopeful red. The magic experience of the conversation about the stories of Homer that followed the remainder of that morning, was repeated in some form or another almost daily during that most fruitful summer.

Ralph Waldo Emerson, no longer in his prime, was still able to be charmingly helpful, and the picture of him as he sat on the platform in the chapel—as it was called—while his beloved daughter, Miss Ellen Emerson, sat beside him, to supply the word that incipent aphasia was causing him to recognize in form but not in sound, is one somewhat painful, though sacred, to her memory.

Another delightful remembrance was his beautifully modulated accents when he addressed Mrs. Emerson. He always called her "queen," and treated, and inclined others to treat her, as though she were a queen in his own household or in any other circle.

Many were the delightful teas at the home of the Emersons, Judge Hoar's family, the Harris', the Sanborns and the Ripleys, in the evenings following mornings spent in philosophic investigation and debate. Some of these given at the Old Orchard House, the Wayside Inn, and the Old Manse, were events of literary importance. All, of course, made most attractive through the beautiful simplicity of cultured New England.

Mr. Alcott, after the realization of his life dream in the Concord School of Philosophy, found great delight in admiring and leading others to admire his gifted daughter, Miss Louisa Alcott. The latter in turn, although she did not seem fully to sympathize with her father's philosophy, did adore him and was never happier than when she was promoting measures that would advance and secure his permanent comfort.

While Mr. Alcott was ecstatic in the revelations of philosophic theories at the Concord school, Louisa Alcott was frequently down at beautiful Waldon Pond, near the Thoreau Cairn, chaperoning Boston boys and girls who were brought down from the poorer districts for a bath, a dinner and an outing. She returned at the end of the day so happy over her practical philosophy that weariness seemed no part of her nature.

Even though Miss Alcott lacked the far-away dreamy vision into eternal verities, so characteristic of the personal appearance of her venerable father, yet, on the other hand, the glow of human sympathy and willingness to reach down to the humblest and lowliest with a helping hand were her markedly inviting characteristics.

Among the other interesting characters were Miss Julia Ward Howe, who, surrounded by all the culture and wealth that the New and the Old World could provide, was, herself, a thoroughly democratic woman.

After the Concord School of Philosophy closed, at the end of ten years, according to its original plan, some of the people whose souls had been welded together through a common interest, went with that inimitable Scotch scholar and leader, Thomas Davidson, to Glen More, the beautiful 300-acre tract of ground in the heart of the Adirondacks, just midway between Lake Placid and West Port. There such spirits as John Dewey, Royce of Harvard, Bakewell of Yale—who afterwards became Mr. Davidson's heir and successor, Miss Kent of New York, and Miss Grace Gilfillan of St. Louis, continued another decade of educational and philosophic research, with delights numerous and profitable. This dream of fellowship found its blight in 1902 with the sudden death of the very capable leader, Mr. Davidson.

Miss Fruchte's tastes run, especially in recreation, along the lines suggested through the summers spent at Concord and in the Adirondack home that she so much admired. She could rarely be induced to be absent at any time from these ideal commonwealths, if such they may be called, except when she found it necessary to have a little observation of the Old World, which she gained through five summer journeys.

While in Europe she visited particularly the haunts and homes of literary people. She, herself, is of German ancestry on the paternal side, and her first visit was to Frankfurt, Germany, where she went as a guest with Mr. and Mrs. Louis Soldan, and where the three were present at the opening of the Goethe Theater, when the second part of Faust was presented for the first time. This event was interesting since they had been members of the Faust Culture Club, one of the forms of study so common and productive in St. Louis when Mrs. John W. Noble and Mrs. Rufus Lackland used to throw open their beautiful homes to such leaders as Dr. William T. Harris, Dr. Denton J. Snider, Dr. Louis Soldan, Conde Pallen, Thomas Davidson, and many other gifted men and women.

In her fourth visit she spent the summer at the Paris Exposition, part of the time as a guest of Dr. William T. Harris, the then great commissioner, who did more than any other one educator to formulate the American system of schools, and present it in attractive and convincing form to the European public.

Born on the Grant farm, near St. Louis, Miss Fruchte is, by nature and culture, most cosmopolitan in her ideas. She has always been extremely proud of her birthright as a Missourian. The best that she can command is at the service of her native State whenever it is desired.

During the summer of 1912 she took an active part in the support of the Progressive party, and spoke from the platform in St. Louis, with its leader—Theodore Roosevelt.

At present she is actively engaged in propelling the interests of the St. Louis Pageant and Masque, that is to be given on Art Hill in Forest Park, in April, 1914.

MRS. EDMUND A. GARRETT

CLARE PFEIFER GARRETT, wife of Edmund A. Garrett, is a sculptor of considerable interest to the artistic public of this city. It was here that she commenced her study; it was from here that she went to Paris and New York, and it is here, to her native city, she returns, bringing an art enriched by the experiences of delightful years in these cities.

In St. Louis three of Mrs. Garrett's large pieces may be seen at the Mary Institute, the Eugene Field and McKinley High Schools. A fourth, posed by a St. Louis girl, now employed in a downtown office, stands at the entrance of Kingsbury Place. A number of smaller pieces are in many of St. Louis' finest homes. She has been splendidly remunerated, busts bringing her $1,000, and other pieces in proportion. Her work was exhibited in the Salon, Champs Elysees, Paris, 1903-'04-'05, the three years she resided abroad. "Les Crysalides" was exhibited in the Royal Academy, London, 1904. The beautiful nude of adolescent womanhood was accorded the honor of a well-lighted, conspicuous location. Much praise was given her for the merit of this piece.

In that same year she was awarded a bronze medal by the Louisiana Purchase Exposition, held in St. Louis in 1904, for "Echo," a bronze in the nude. In 1906 her "Boy Teasing Turtle" was acquired by the Metropolitan Museum of Fine Arts, New York. It was purchased by Sir Purdon Clarke, the director of the museum, from the Gorham Company, Fifth Avenue, New York, through whom Mrs. Garrett has sold her smaller pieces exclusively.

A portrait in low-relief (bas-relief) of her husband was exhibited by the National Sculpture Society, New York, a year later, and by it awarded honorable mention. Mrs. Garrett prizes this portrait of her husband very much. Until her return from the East to St. Louis she was a regular exhibitor at the National Academy, and at the Pennsylvania Academy of Fine Arts.

Studying at the St. Louis School of Arts from 1893 to 1897, she won scholarships, and in 1897 its prize medal. From that time until 1902 she maintained her own studio in this city, where she became busy with her first commissions, and a number of large pieces, among them the already referred-to bust of President McKinley, in the McKinley High School, a fifty-foot frieze of children in the Eugene Field School, and a memorial bas-relief at the Mary Institute.

In 1902 Mrs. Garrett was able to realize the cherished ambition of every aspiring artist, to study in Paris, where she entered L'Ecole des

STRAUSS PHOTO

MRS. EDMUND A. GARRETT

Beaux Arts, under Marquette. This is the great French school, and is the greatest of art and architecture in the world. Afterwards she left there for more advanced work, the study of her own models in her own studio. Emile Bourdelle, the French sculptor, renowned for great subtlety in his work, she chose as her critic. For the first year he came weekly, afterwards only as Mrs. Garrett sent for him. For each criticism his fee was 50 francs ($10), from which we learn that not only is art long and life short, but that it is expensive, too.

Mr. Garrett has a splendid collection of platinum-print photographs of his wife's many pieces of work, pieces that are now sold and scattered from New York to California. Among them, not already mentioned, is one which carries a strong appeal, "Budding Womanhood," owned by David Belasco; a medallion portrait relief of Mrs. Hudson E. Bridge, and a life-size group of a French lady with her young daughter.

Another is "The Peasant Boy," which she sold to Gorham & Co., silversmiths. "The Boy Piper" and "Sleep" are figures in the Strauss photograph gallery in this city. A model for a clock, which attracted much attention, was made for Mrs. James Blair.

But to return to Mrs. Garrett's student days in St. Louis. It was at the age of eighteen that she first attended the classes at the art school in the old museum on Locust Street, where Robert P. Bringhurst was her first and the most efficient and painstaking instructor she ever had. Mrs. Garrett relates that she did nothing serious for the first year; she played and wasted her time literally, and it was not until the closing week of the term that she thought of her work other than as a diversion and a lark. Her lack of concentration annoyed Mr. Bringhurst and be became discouraged with her.

"You had better give it up. You have no ability," he told her.

"I have ability," she cried.

"I will do this thing," pointing to a difficult model, "and I will finish it, too."

This thoroughly aroused her slumbering energy and ambition. Her interest in her work became absorbing and she won scholarships as well as their first medal.

For two years after finishing the course she lived an altogether social life, but tiring of it, finally fell back on her art, which occupied time that had come to lag heavily, and gave her an opportunity to express the latent talent she had allowed to lie dormant. The development of her art and the acquirement of an aim in life date from this period.

Her first studio was in the Y. M. C. A. Building—for one year. And the first commission was from Mr. Ittner, the architect, for the frieze in the Eugene Field kindergarten.

She acted as assistant to Mr. Bringhurst for several years, while studying in the art school, and spent some time in Omaha, assisting him in work on the pediment of the Art Building, under construction for the Fair.

This included decorating cornices. Often she would work on scaffolding twelve feet high. Here an interesting incident took place. Mrs. Garrett prefers modeling children wherever the opportunity presents itself, and made a number of very good nudes of little cherubs which were put on the cornices. One night, soon after, the Salvation Army women chopped them down with axes. They were heavily fined and obliged to pay for them. Their artistic point of view evidently did not coincide with that of the artist. This brought a great deal of notoriety at the time to both Mr. Bringhurst and his assistant.

Mrs. Garrett was born in Pittsburg, Pa. Her father was Carl Pfeifer, a prominent engineer, who took an important part in the erection of the Eads Bridge. When she was but ten years old he died at the age of forty. Both her parents were German born, and came from Germany as children, the mother, Marie Rotteck, in 1848, and the father several years later. Her mother still lives, making her home in Ferguson. Her brother, H. J. Pfeifer, who has followed in his father's footsteps, is the engineer, maintainance of way, of the Terminal Railroad Association of St. Louis.

Miss Pfeifer attended the public schools of St. Louis, and later was a pupil of Sacred Heart Convent. In 1906, while in London, she married Mr. Edmund Garrett, an artist and inventor. They have two little sons, Carl and Julian, who make excellent models for their mother.

"What is the happiness of modeling and creating a clay image to that greater happiness of a mother in her children? Two boys—more perfect than I can model," she exclaims. These two little fellows—one four and one seven—are growing fast, and as they become less helpless she finds them less dependent on her. It will not be long before the devoted mother will again have the opportunity to return to her chosen field, and work anew from a rich and full experience.

Mrs. Garrett is a delightful associate. She is frank and natural in manner and well poised. It is hoped that people in St. Louis will wake up to the fact that we have in our midst artists and sculptors, and other talented men and women, who are ready and willing to do much to improve the artistic standard of this city, to give of themselves to create the proper demand for what they can offer, and thereby beautify, ornament, enrich public and private homes and institutions, parks and street corners, and make these objects of art familiar to every child who plays in its vicinity, and establish environments that will unconsciously develop the inhabitants of a city towards a more ideal and cultured life.

GERHARD SISTERS PHOTO

GERHARD SISTERS

GERHARD SISTERS

THE Gerhard Sisters were the first women photographers to establish a studio in St. Louis. Beginning as little girls, in the employ of F. W. Guerin, a famous early-day photographer, they worked with him for ten years, mastering every detail of the photographic business, and when Mr. Guerin retired, moving to California, succeeded him, taking over his interests and developing new and original ideas and methods which, as they have applied to portrait photography, give a value and beauty of execution equal to painted portraits.

The ten years in which they have maintained a studio have been progressively successful, and they now have the satisfaction of seeing their introduction of more artistic effects appreciated, and their ambitions realized by giving to their work a recognized value wherever exhibited. They have a branch studio in North St. Louis, but their main studio on Olive Street, near Grand Avenue, was built under their supervision, and in accordance with the purposes they had in view. There are seven or eight rooms, and the first thing noticeable is the absence of photographic properties; the rooms have very large, many-paned windows, broad window seats, fireplaces, cozy corners, etc. They are decorated in soft, warm tones that make the whole atmosphere inviting and restful.

The conventional light, at an angle of forty-five degrees, as taught by photographers, is ignored, and only the natural light of everyday life enters into their compositions.

In such an atmosphere the sitter unconsciously relaxes and loses the sense of posing which is associated with having one's "picture taken." This is the condition Misses Gerhard consider essential for the production of their "character pictures." After studying the portraits painted by the old masters, Miss Gerhard has asked the question: "What qualities have these painters put into their work that makes them still 'alive' after centuries have elapsed?" It must be the soul, the real self of the subject, which so often eludes the camera, and now they devote themselves to developing this feature in their portraits. Since we are all actors, and it is so difficult to drop the habit of pose, she endeavors to induce her subjects to forget the old "sit up and look pleasant" attitude which was almost impossible when one's head was supported by an iron hook and which one could not forget for a second. To many of us the recollection of having a picture taken, or a tooth pulled, is about the same experience.

There is a possibility, too, that when our mask is removed and we show our real selves, we might show other attributes than beautiful ones. There may be mixed and varied virtues reproduced, and when the result is as relentlessly telling as a Bertillon thumb imprint, the result might not always be pleasing. A posed picture might make a man look as though he were a ruler in the financial and social world, while the unposed or relaxed might show him as his wife or valet knows him best. These pictures are never retouched, stray hairs or blemishes are left just as the merciless camera shows them. A frown will be shown as taken, or, if one when relaxed is relieved of the frown the picture may show a beauty of expression never before noticed. The aim of the Gerhard pictures is the quintessence of naturalness. Groups are arranged before the fireplace as if in the home, chatting in cozy corners, playing games, singing and dancing; in fact, in all the pleasures and occupations that constitute our daily life, and those we love, shown in their natural positions, with the question of light effect merely as an accessory. The new electric light used for pictures taken in the homes, has made it possible to reproduce any part of a house; it is the first one used west of New York.

When their mode of coloring or tinting photographs is used, the resemblance to oil paintings is startling in its result, especially when the "character" has been successfully drawn out of a subject. "Take, for instance, the portrait of a young girl of fourteen years," Miss Gerhard explained; "one can see that she is undeveloped—a fledgeling, her character not yet moulded and her photograph is just a plain likeness; but—" showing another of the same girl, all animation, full of life and laughter, a hint of what life holds unfolding in her face, and the picture becomes a gem. Add to the facial lineaments that indefinable something which lies dormant, a vision of the future, perhaps, and you have a treasure to be cherished throughout the coming years. They do not consider the eyes which tell such varying stories, but the chin, mouth, nose, forehead and cheeks, furnish the desired expression.

Many portraits were made during the Louisiana Purchase Exposition in 1904, when tribes from all parts of the world were represented. The director of the Field Museum saw the opportunity to get a valuable ethnological collection if he could get a photographer, so he called on the Gerhard Sisters. They agreed to take pictures of all the savages he could bring, and their collection is a rare one.

The Gerhard Sisters attended every convention in the interest of photography, and their work has attracted much attention. They explain their methods, and are always on the lookout for new ideas, keeping abreast with all late developments.

Many medals and honorable mention have been awarded them. The "Photo-Era," an American journal of photography, placed on its front cover of the September issue of 1913 one of the pictures displayed by them at the convention in Kansas City of the same year, and which was considered one of the best shown at that convention. It represented a young girl holding a vase of flowers, the beauty of the expression being caught by the camera in a charming and happy way.

The Misses Gerhard are women of strong individuality and lovable temperament, and are much admired by their patrons.

HATTIE B. GOODING

HATTIE B. GOODING is the one person responsible for the series of worthy musical attractions presented to the St. Louis public during the season of 1913-14. There are notable names in this list of artists, every one being numbered among the few and truly great of the world, in his or her particular art. Her list was planned with the view of giving to St. Louis recitals, lectures, singing and dance programmes, at reasonable figures. Miss Gooding went to New York to arrange with the musical managers for the attractions offered in the winter of 1913-14. Out of a long list she selected those who represent the highest in their own special field, and which she felt sure St. Louisans would enjoy. She chose wisely so far, as the Odeon—our largest opera house—is filled to its utmost capacity at every performance. The list began with Madame Homer, followed by Josef Hoffman, pianist, and Anna Pavlowa and the Russian ballet. For the last her expenses were $5,500.00 for two nights, and the receipts $7,500.00, netting a clear gain of $2,000.00; her other evenings were proportionately successful financially. The advance sales were greater than any other city in the United States. At the Pavlowa concert, when Miss Gooding engaged, at the last hour, the Russian dancer for two nights, the New York managers became dubious and anxiously rushed four special advance agents to assist her. On seeing the bookings for both nights they quietly slipped back to New York fully convinced of her ability to attract audiences in St. Louis, which has always, heretofore, been called "the worst show town" in the country. Miss Gooding says proper advertising and putting on the best attractions will bring filled houses every time. She gives no guarantee, receives no commission, but pays outright the price asked for each performer, taking chances to win. On the list for 1914 are also Mischa Elman, violinist, with Maggie Teyte, soprano, in joint recital; David, and his wife Clara Mannes, for many years concertmaster of the New York Symphony Orchestra, who is an altruist and idealist. In New York City his musical settlement work has done much for poor children. Mrs. Mannes is a sister of Walter Damrosch, and a pianist of distinction. Helen Keller and Mrs. Anne Sullivan Macy, lecturing on "The Heart and Hand," and the Kneisel Quartette, complete the programme for 1914.

Miss Gooding was born in St. Paul, her grandfather being one of the early settlers. Her mother is of Scotch descent, and Miss Gooding shows some of the characteristics of that nationality. Seven years ago Miss Gooding studied bookkeeping and stenography without the aid of

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HATTIE B. GOODING

teachers, and took a position for the Lesan Advertising Company, which shortly after changed its name to the Gardner Advertising Company, in the capacity of stenographer. After three weeks she took up work in the advertising department, covering everything from face creams to cook stoves. Writing the special advertisements for Scruggs, Vandervoort & Barney Company for six months, was also one of her experiences, and the publicity work for the Charity Carnival in 1908 was her first big undertaking. For four years she has been in the advertising business for herself, and now the musical bureau she has established has forced her out of this business. Miss Gooding says while she has such splendid success in her dealings with musical managers, and the presentation of her attractions, yet she would rather take a real blood-curdling book of mystery and murder and a box of fudge for her own entertainment. Another stand that Miss Gooding takes very decidedly is that women do not need suffrage, which has brought out much comment.

She is thirty-seven years old, being remarkably clear-sighted for one so young. It was she who organized the Women's City Club, which gave luncheons every month for the purpose of having the business women of the city, and others interested in municipal affairs, to come together. This was really the forerunner of what is now the Town Club. Miss Gooding works twelve hours every day, but is happy and absorbed in her occupation. She is a very gracious woman; of the semi-blonde type, rather tall, and mild in disposition.

MRS. E. M. GROSSMAN

MRS. ALTHEA SOMERVILLE GROSSMAN, one of our energetic suffrage supporters, and the director of Self-Culture Hall for three years, is a broad-minded, capable woman. She has been active in the introduction and passage of the child-labor law, nine-hour law for women, and the law reducing the minimum age limit for school attendance from six to five years, and eliminating the maximum age of twenty altogether.

Mrs. Grossman has had every advantage in the way of an education. Beginning her first school days at Mary Institute, from which she graduated in 1897, she continued with a year's study at Wellesley, then changed to the University of Chicago for a three years' course in sociology, literature, English, etc. At the end of this time she took the degree of bachelor of philosophy. Her next step was a year at Washington University of this city, from which institution she received the degree of master of arts. Teaching at the Joliet Township High School, Joliet, Ill., was the following year's experience. Then began more serious work in Self-Culture Hall. This was established as a workingmen's club, and was done so from a cultural standpoint by Dr. Walter Sheldon, although financially Dr. William Taussig was its chief supporter.

The first idea of the founders of Self-Culture Hall was to divide the city into sections and organize these clubs where needed. This was done, and after a few years the clubs broadened from cultural groups to athletic groups, and took in young women in addition to the original men's groups.

After Mrs. Grossman became associated with the settlement work there was a still wider field covered by taking in children after school every day and on Saturday mornings. Up to this time Mrs. Washington E. Fischel had been overseeing domestic science groups on Saturday mornings, but there had been no arrangement made for play groups. Under the direction of Mrs. Grossman there were several hundred children taught, divided into groups of fifteen to fifty, each group being occupied with different employments. There were over sixty volunteer teachers. Basketry, sewing, carpentry, millinery, dancing, dramatics, gymnastics, basket ball, etc., were all taught. During the years that Mrs. Grossman had full charge of the hall she made her home in the building. One unusual fact was that there were proportionately more men in this social settlement than in any other organization of the kind in this country or England—possibly because it was originally organized for men only.

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MRS. E. M. GROSSMAN

These settlements are not so much needed now, since the city government has provided for playgrounds, public baths, etc. And soon it is hoped the school buildings will be opened in the afternoons and evenings for play groups and club rooms in the districts where they are located. To a small extent this is already being done in St. Louis, but to a larger extent by many other cities.

While living in the Self-Culture Hall neighborhood, Mrs. Grossman had many opportunities for seeing and investigating factory conditions—which she did in a very thorough and earnest manner. The result was she became very much interested in wages, hours, health propositions, etc., affecting women, and much of the credit of the passage of the nine-hour law—allowing women to work only nine hours each day—and the child-labor law, by which no children under fourteen years are permitted to work, and only at certain occupations when older, in no dangerous employment, around machinery, poisons or otherwise injurious occupations, is due to her.

Just about this time romance in the life of Mrs. Grossman began to weave itself around the dry, musty bills and laws, entangling Mr. E. M. Grossman, who was the attorney for the Social Legislation Committee, and their combined efforts in preparing and getting the bills passed succeeded in bringing them closely together, so that after her work as secretary of the Social Legislation Committee was finished they were married, and making their home in St. Louis, have continued in similar lines of worthy effort. Mrs. Grossman is, in one way or another, connected with all the progressive and social economic movements of the city.

As the secretary of the Committee for Social Legislation, Mrs. Grossman's headquarters were in the Security Building. This committee was formed of fourteen organizations throughout the State—all of the women's clubs of the State forming one committee, the State Federation of Labor another, the Missouri Teachers' Association still another, and so on. One of the moves that counted most when the officers went to Jefferson City to pass the bill was that this committee took with them factory women from all over the State, and had them relate their actual experiences, and lay bare the truth of their condition as to hours of labor, wages, surroundings, etc.

Working with Mrs. Grossman for many years was Mrs. D. W. Knefler, the organizer and president of the Woman's Trade Union League, and until recently, when she moved to California, the campaign manager of the Equal Suffrage League.

At Self-Culture Hall Mrs. Knefler organized the Woman's Trade Union League. Mrs. Grossman and Mrs. Knefler were two of the five women present at the first organization meeting of the league, which is now thousands strong. Mrs. Knefler was one of the most efficient volunteer workers in Self-Culture Hall, being active in directing the older girls and being especially interested in the Mothers' Clubs. In the meetings of the clubs a main object was to teach the fathers and mothers, and even children, the ordinances and laws which govern the city, to know the agencies through which reports could be made so that they could understand the necessity of sanitary laws—having sewers kept in good repair, garbage emptied regularly, objectionable people removed from their neighborhood, etc.

Like many others, these club members were totally uneducated as to the information people should have in order to protect themselves in their own location, and later, when moving to other parts of the city, they had learned how to protect themselves and their families, and what were their municipal rights and privileges. Poverty is not the worst condition in those districts; it is the crowding and misunderstanding of widely different nationalities grouped in neighborhoods, or crowded in them, and the social difficulties that arise out of such misunderstandings and their lack of knowledge of American habits of life and institutions. The only value in social work—in settlement work—is when people are taught the laws that protect them and are not obliged to call on some subsidized institution.

Mrs. Grossman has the happy, confident personality that soon won her the confidence of the settlement people, and with Mrs. Knefler's assistance for about three years, they laid a foundation in the lives of the small and larger girls for earnest, useful lives that can not be overestimated. It was this experience that caused them to realize that there was something fundamentally wrong when perfectly healthy young women were so tired and weary after a day's work that one could not do anything with them, except to give them a kind of recreation; girls who had good bodies and good minds and still were wholly unable to do anything except the very lightest sort of recreational work. This was all a result of the long hours, high-speed machinery, poorly ventilated shops and generally bad sanitary and working conditions. The nine-hour law for women was the outcome. When, in 1909, this bill was urged, everything happened to it that could possibly happen in a legislature with over 200 men acting upon it.

The bill was passed, but was so full of flaws that the only course was to have it declared unconstitutional and go home and draft another. For this the best attorneys were secured and Mr. Grossman was one of them. The bill was again presented, and while it found many friends and supporters in the Legislature, there were also many opponents in the manufacturers', laundrymen's and retailers' associations. However, mainly through the work of Senator Thomas E. Kinney, it passed and has been a boon to thousands of women ever since.

As one of the ardent suffrage workers in Missouri, much can be said of Mrs. Grossman. Like almost all others, she can not remember not being a suffragist. Ever since she knew what the meaning of the word implies, belief in equal suffrage has been a natural thing. She feels that participation in government is a responsibility that adults, whether male or female, have no right to shirk. Mrs. Grossman has been a member of the Board of Equal Suffrage ever since its formation. There, as in her social legislation work, she and Mr. Grossman have been closely associated. It was not through her influence but through his own convictions, when they were merely acquaintances that Mr. Grossman became one of the, at that time, few male members of the league, when for a man even to attend a suffrage talk was a joke. Now a large audience is composed of men and women in about equal numbers.

Mrs. Grossman is a member of the St. Louis Artists' Guild, College and Wednesday Clubs, and The Players. Since her marriage and the advent of twin daughters she spends about all of her time formerly given to social work and the various club interests in the nursery and working for woman's suffrage.

Mrs. Grossman is large, an unusually tall woman of the blonde type. She has been called a daughter of the Vikings. She is amiable and even in temperament, and recognized as a force in whatever she may undertake.

Her father is William Somerville, born in the West Indies, and her mother, Harriet Pullis, of St. Louis. Archie and William are her brothers; Clara, who is also greatly interested in the suffrage movement, and Mrs. Philip Wilson, of Vancouver, B. C., are her sisters. Mr. E. M. Grossman is a German, born in Vienna.

MISS FLORENCE HAYWARD

ST. LOUISANS point with pride to Miss Florence Hayward, who is best known for her "Travel Letters," miscellaneous contributions to magazines, as founder of the Artists' Guild of this city, and for her very successful work while the only woman on the Board of Commissioners for the World's Fair in St. Louis in 1904.

Miss Hayward was presented at the English Court, as well as the Vatican, where a private audience with the Pope was granted her. In 1904 she was made Officer d'Instruction Publique, a section of the French Academy, by the French Government.

The directors of the World's Fair presented her, in recognition of distinguished services, with the same kind of medal that was sent to the Kings, the Pope, and other heads of nations.

The Royal Society of Arts of Great Britain appointed her a member, and also a Fellow of the Royal Meteorological Society, both being under the patronage of the King.

For the Louisiana Purchase Exposition, held in 1904, Miss Hayward obtained from King Edward the loan of the Jubilee presents of his mother, Queen Victoria. This was something that had never been done before, all the principal cities of Great Britain and Canada having previously been refused a loan exhibit of the collection.

Miss Hayward's success in the matter grew out of an acquaintance with international politics, and her taking advantage of the Venezuelan situation as between Great Britain and the United States. She suggested to the King, through the Ambassador, that he show his friendly feeling to the United States by making this loan. The presents were sent to the United States wholly through her diplomatic efforts, and she was allowed to make her own selections from the palaces and museums. Six policemen—or guards—accompanied the shipment, the commission being bestowed as a reward of merit for good service in the police department. Her experiences, during the time she served in the capacity of commissioner, are highly entertaining.

"Travel Letters" to the different newspapers in this city from abroad, for many years, were done in a clever and interesting style and were eagerly looked forward to by the many readers with keen anticipation. They were sent from England, Italy, France and other countries, and were about everything she saw and heard—musical and dramatic criticisms, descriptions of eminent people, customs, habits, mannerisms, character sketches, interviews, etc. For many years she has been a

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MISS FLORENCE HAYWARD

contributor to "Century" and "Harper" magazines in America, and "Country Life," "Pall Mall Gazette," "Jerome's Idler" and the "Daily Mail" in London.

For a long time she was the only woman writer for English "Country Life."

As the founder of the Artists' Guild, Miss Hayward has done a lasting good to the city of St. Louis, as well as giving the members a club that affords a delightful association among gifted people. Her idea of organizing was to establish a permanent guild; the "Painters," "Brush and Pencil" Clubs, and others, had not lasted, and no club of a special line of art had been successful; she thought by bringing together the painters, sculptors, architects, musicians and literary people, it would prove interesting to all, and time has proven her to have been right.

The first meetings were held at the home of Miss Hayward for nearly two years; later when the number grew larger—in other places; first in the old art museum, and after that in club rooms of their own in different localities, until the erection of their new building on Union Avenue, of which Mr. Louis Spiering was the capable architect. The membership is limited to about two hundred. The work of the members is on exhibition to the public, and is open at all times. Miss Hayward at present is the secretary of the guild.

She has held that office several times. She also has been the treasurer, as well as chairman of the examination committee—a title corresponding to that of president.

Miss Hayward was born in New Mexico. Her father, Col. George A. Hayward, of the Confederate Army, came to St. Louis after the war, with his family. Attending the public school, where the solid part of her education was acquired she later graduated from Mary Institute. Her writing began while attending that institution by contributing to the Washington University students' paper—a forerunner of what is now called "Student Life." Miss Hayward has twice been the president of the Alumnæ Association of Mary Institute.

Just after finishing school she was on a railway journey in company with one of the editors of a St. Louis paper. He became very ill and was much worried because he could not write an article which was promised for a certain time. Miss Hayward—in jest—offered to do it for him, and he consented. It turned out to be very satisfactory, and as a result she was offered the position of a regular contributor. That was for the old "Spectator." This work was continued for two years before any of the members of her family knew of it. In fact, she had not told anyone, and would often hear these articles discussed, much to her amusement.

While away from home on a visit she thought it would be a good time to inform them of what she had been doing—not being sure just how they would feel about it. She was delighted to receive a reply from her father saying, "You go right on; I am proud of you." He thought she ought not to take pay, but she felt if her work was worth publishing it was worth being paid for. Miss Hayward says she has always been one of the highest paid contributors to the papers or magazines with which she has been connected, and she has never had the disappointment of having a manuscript rejected. This is partly due to the fact that she understands well just what line of communications and subjects each paper or magazine demands.

In 1892 there was a wonderful season of opera in Chicago, and she wanted very much to hear it entire, but knew that she could not afford to attend every performance, for two or three weeks. After thinking over how she might arrange to have this advantage, she decided to have an interview with a newspaper editor and suggest his sending her to Chicago to write a series of articles and criticisms in advance of the St. Louis season. She received the appointment, and the Chicago season just preceding the one in St. Louis enabled her to become acquainted with all the new singers, attend the rehearsals, and during the St. Louis season to tell the public in the morning just what they might look forward to that evening.

She attended eight performances a week, and in two weeks wrote sixteen columns—over a column a day. In this she was very much assisted by Pol Plancon, the De Rezkes, Emma Eames, also other noted singers in the company. At the end of her work in St. Louis, Mr. Grau asked her to become his press representative, but this offer she declined.

During her residence in London writing dramatic and musical criticisms, she began contributing to magazines, both American and English, while sending letters to the daily papers in St. Louis, as a special correspondent, on any subject that came before the public which she thought might be of general interest.

In 1896, returning to St. Louis, she remained only six weeks, then went abroad again and stayed until 1899. All this time she still wrote for various American and English papers.

A spectacular play called "America" was given at the Chicago Auditorium during the World's Fair there. The agent was very anxious for the World's Fair directors of St. Louis to let him put this on during the Exposition. Of course he wanted a tremendous guarantee. To Miss Hayward he proposed since she knew the directors and had seen the play in Chicago that she put it favorably before them at their convention, and if a contract were made a commission would be given her.

Miss Hayward wanted to know why he did not come to St. Louis with it independently of the exposition directors, as he had done in Chicago. The agent stated that the play was given in connection with the Chicago World's Fair, and that it was owing to the money it had made for the Chicago Exposition that bankruptcy was avoided. Then she insisted on seeing the books, which was refused. Miss Hayward went to Chicago and requested the director of the Auditorium to give her the facts. There she learned that this company had nothing to do with the fair. She returned to St. Louis, going to the director of concessions, whom she made acquainted with these facts; also related how she had acquired the information and was invited to explain before the board of directors, who were considering that very matter at the time. This proposition, owing to the revelation of the real state of affairs, was promptly rejected. The president of the board tendered his thanks and expressed the wish that she would continue her interest in the fair. She answered, "I will, if you will pay me for it—I want an appointment."

"We will send you abroad," he said.

"I want to be a commissioner."

"But we have no women on the board."

"Well, put one on then," she quickly retorted.

And they did. She was appointed at once and given a very high salary to go abroad and select material to exhibit at the Exposition from any country. Going directly to London she found things in a very unfavorable condition, as they had just recovered from the Boer War. Instead of beginning with the manufacturers—who generally exhibit—she went to the King for the Queen's Jubilee presents. Just before leaving the United States she had told the executive committee that she would secure these for exhibition, and they warned her that she might as well try to bring over Westminster Abbey. At the next meeting of President D. R. Francis and the commissioners in London, it was her pleasure to inform them of her success.

Her next move was to go to Italy and get the Pope to give his consent to making a Vatican exhibit, which had never been done before. The Pope had made individual loans, but the Vatican, as a government, had never done so. Through Cardinal Satolli arrangements were consummated.

On her return from abroad and while in New York, the executive committee expressed a desire for her to go to Canada, where a local fair was being held in Toronto, and make arrangements for a cattle exhibit in St. Louis. This she did, and on her return the post of Commissioner of History was also offered. To this she agreed on condition that she might include the Queen's Jubilee presents in the historical section, and the Vatican exhibit as well, giving her a good nucleus, to which were added valuable and rare records of the States of the Louisiana Purchase, all the archives of the Cabildo, New Orleans, treaties, documents of the Jesuit relations from Quebec and some from Baltimore. Miss Hayward's was the first exhibit closed and made shipshape after the fair.

Miss Hayward has two principles in writing—the minor one is to work away at her copy until it reads easily, and to choose carefully the publication to which she sends it. The major principle is embodied in Henry Van Dyke's "Request," which she always has before her.

"Lord, let me never tag a moral to a story, nor tell a story without a meaning. Make me respect my material so much that I can not slight my work. Help me to deal very honorably with words and people, because they are both alive. Show me in writing—as in a river—clearness is the quality most to be desired. Teach me to see the local color without being blind to the inner light. Give me an ideal that will stand the strain of weaving human stuff on the loom of the real. Keep me from caring more for books than for folks, for art than for life. Steady me to do my full stint of work as well as I may. And when that is done stop me—pay me what wages thou wilt, and help me to say from a quiet heart a grateful Amen."

Miss Hayward's father died about two years ago. He was connected with the history of the early days of St. Louis, the remarkable feats of the Mexican War, and the pioneer life of New Mexico. She makes her home with her mother. Two sisters—Fanita, Mrs. George Niedringhaus of St. Louis; Edwin, Mrs. George Higginbotham of Toronto, and Harry E. and John P., her brothers, constitute the family.

Miss Hayward is a delightful companion and associate. She is outspoken and yet politic; keenly alive to the happenings of the world—her wide experience in travel and association with noted men and women, her innate culture and remarkable fund of information make her one of the foremost writers of the city.

SCHERER PHOTO

MISS ANNA C. HEDGES

MISS ANNA C. HEDGES

THE honor of being chosen the first woman professor in any English university fell to the lot of one of our St. Louis women, Miss Anna C. Hedges, who was offered the chair of household economy in the University of New Zealand in 1909. New Zealand is far advanced, in education and politics, along strongly Socialistic lines. There are no paupers there. Women have had a voice in affairs equal to that of the men for years, but that was the first time the teaching of household arts was dignified with equal academic rank to other studies in a university. A Senator from New Zealand was the envoy, John Studholme, a wealthy ranchman, who after a search which took him through England and Canada, found Miss Hedges, whom he selected as ideally equipped for the place.

Miss Hedges was born in St. Louis in 1868. Beginning at the Webster public school, then the high school, and afterwards in special courses at Washington University, she has had unusual advantages in academic training for professional service. She was also a student of the Art School of Washington University for several years and did considerable work in crayon and portraiture. She had great skill in music, being among the advanced pupils of Robert Goldbeck and Ernest Kroeger. She took up music as a profession and for ten years maintained a large class. Later she began the study of woman's work—domestic art—deciding that this was a worthy field for her activities. In 1898 she attended Drexel Institute, graduating there from the course in domestic science. Then the death of her mother brought her to St. Louis for a short time in 1898. Again she returned to the East, taking advanced courses at Teachers' College, Columbia University. Graduating from there she went to Indianapolis, where she introduced domestic science and domestic art at the Girls' Classical School, conducted by May Wright Sewell. In 1900 she came to St. Louis to introduce the second branch of the work in the St. Louis public schools, at the Stoddard School, and in 1903 into the McKinley High School. In 1904 she received the call to Pratt Institute, Brooklyn, N. Y., as director of the domestic art department, remaining there until the summer of 1907, when the principalship of the Hebrew Technical School for Girls in New York City presented to her a broader field of work. It might be interesting here to note that this a wonderful school for girls, started by a former St. Louisan, Nathaniel Meyers, now and for many years the legal head of the United States Rubber Company. This technical school is heavily endowed by the wealthy Hebrews of New York, its board of directors representing the great business genius of the Jewish element of New York City. During these years she continued her work at Columbia College, receiving the degree of B. S. in 1904, and A. M. in 1905. Then in 1909 came the call to New Zealand. This progressive government desiring to place woman's work on the highest possible and most progressive plane, sought the most capable American representative to introduce the work in that country. While preparing to make the long journey and expatriate herself for four years, she was taken ill with a serious attack of appendicitis, which compelled her to forego this exceptional appointment and opportunity. Immediately after her recovery she determined to become a candidate for doctor of philosophy at Columbia University, her thesis being "Education for a Factory Girl." Research material has been obtained by her during the past two years from personal inquiry into the working conditions of women in twenty-five large Eastern textile mills and manufacturing plants, it being her purpose to shortly establish herself as a consultant on work conditions for women, with the following ideas in view:

Advising with employers on helpful work relations with their employes, selecting and placing trained women in charge of the women workers, organizing service departments to include employment, work conditions, prevention of accidents and sickness, instruction and training of employes, thrift, and arranging school and factory co-operative classes for instruction of operatives.

Miss Hedges is distinctly a St. Louis woman. Her work calls her to many cities, yet we hope that some department may be created whereby our own city may benefit by her splendid ability in the lines she is so eminently fitted to manage. The Pratt Institute, in a bulletin published by them weekly, expressed great regret on the resignation of Miss Hedges to accept the principalship of the Hebrew Technical School for Girls, and paid her the tribute of saying that, "While she has done admirable work during her two years with them, yet quite as much as her exceptionally good work were her fine spirit of enthusiasm and helpful co-operation which commended her to all with whom she came in contact." Her going brought to the school "one of the most serious losses it has ever sustained." Miss Hedges has established a model plant in New York City, among the undergarment workers. In 1913, as a delegate to the Conservation Congress in Indianapolis, she constructed a model house for $1,000. President Wilson, then a candidate for office, passed through there, and after inspecting this model house was enthusiastic in his praise of her plans for conserving the time and energy of women in their homes. Miss Hedges is the daughter of the late Isaac A. Hedges (known throughout the United States among the farmers as the inventor of the Little Giant Corn Mill and the apostle of the sorghum industry), and Dorothea Ebel, of Bremen, who taught German in the public schools of Cincinnati, where she and Mr. Hedges were married during the war. Isaac A. Hedges came to St. Louis in 1836, and until his death here in 1882 was a well-known and respected citizen.

Miss Hedges is a brilliant and scholarly woman, and withal has a personality so pleasing and attractive that success is hers in whatever branch of noble endeavor she is engaged.

MISS MARTHA H. HOKE

MISS MARTHA HOKE bears the distinction of being the only painter of miniatures in St. Louis. Her little portraits on ivory are cherished treasures. The likeness is perfect, brilliantly colored, and exquisitely finished, and so small and dainty as to be held in the hollow of one's hand.

She was the first person in St. Louis to make drawings for newspaper illustrations. Her father, Joseph W. Hoke, made a discovery in the line of engraving which he perfected by much experiment upon plates capable of producing, in a very short time, a type which could be set up with reading matter. This was the first successful engraving process using the artist's drawing directly. Miss Hoke gave her father much assistance in the trial drawings necessary to perfect this method.

All illustrations had, up to that time, been engraved on wood, or steel, or stone, or etched on copper. Mr. Hoke prepared a chalk composition, baked upon a steel plate, of such consistency that a drawing could readily be made by a pointed stylus bent at such an angle that when held as a pen or pencil the point would be vertical.

The drawing so made is placed in a stereotyping box and as a matrix it is cast in type metal. This type could be produced in a very short time. The possibilities for newspaper illustrations—which previous to that had been very meager and poor—were developed by an emergency, which at once placed this invention in great demand and general use. The event which so suddenly brought success financially was a murder at the Southern Hotel by a man named Maxwell, who hid the body of his victim, Preller, in a trunk which he left in a room he had occupied. The discovery of this brought out an extra edition of one of the daily papers, with a drawing by Miss Hoke. This famous case made chalk plates known to all newspapers everywhere.

Since then newspapers are more and more filled with better illustrations, but while other and newer processes have been found, the chalk plate is famous as the beginning of all this, and is still a very generally used and valuable process, by which, for instance, all the weather maps of the bureau service are made in America, as well as other countries. Mr. Hoke secured the use of this invention by means of patents and his sons now carry on the manufacture of the plates, etc.

Miss Hoke, with a girl student, well-known now as a painter and teacher of art, Miss Lillian M. Brown, opened a studio for newspaper

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MISS MARTHA H. HOKE

and commercial illustrating in connection with the offices of the Hoke Engraving Plate Company.

The years spent in this work were very rich in practical experience, giving a taste of the very fascinating life that centers about journalism. For several years Miss Hoke made all the illustrations for the "Globe-Democrat." During this period, however, the summers were spent in travel and study. Rendering impressions of the outdoor world, sea, sky, field, marsh, limpid pool, as well as of figures in action and in repose, were to her of sufficient importance to warrant the taking out of the bank the savings of a busy season's work, packing her easel and paint box with a generous supply of water colors, and in company with associates as enthusiastic as herself journeying forth to all parts of the earth in search of the picturesque.

Water color is a favorite medium of this artist. Her facility in drawing, or rather her knowledge gained by constant use of the eye and hand with a view to graphic, forceful presentment of various subjects, led her to portray the figure with a sure touch and to eliminate any vagueness in landscape. These qualities are necessary to a water colorist, for the painting of a good aquarelle is like taking a dive—there must be no hesitation, no second attempt—just one plunge, and all is done. This is in direct contrast with the gradual development of the oil canvas from the broad lay-in, with its strong undertones, upon which the solid modeling is built, the color reflections and secondary effects of light, to a part of the composition which may readily be changed at any time, and the color values experimented with until the strongest harmony is developed.

Miss Hoke believes that the drawing of a water color, whether figure or landscape, must be very sure, the colors laid on positively in just the place where the desired effect is required, and the whole done while the paper remains in the saturated state known as "puddly," the skillful placing of the accents to be saved for the last few moments when the thick paper is really moist beneath and the surface all but dry—so that it receives and retains a positive touch of bright, deep color.

There are many water colors from Miss Hoke's brush, the result of her summer's sketching trips to the Massachusetts and Maine coasts, Italy, and the Spring and Autumn bits in the suburbs of the city, as well as those done in her studio. That studio is the center of a most charming circle of congenial people, possessed of an artistic adaptability working under the influence of a common desire to accomplish something worth while.

The studio itself is a spacious, light-flooded, quiet-toned room, not arranged for effect, but just as a big, happy workshop filled with material in the way of rich and brilliant color suggestions, and in rare old fabrics gathered from everywhere. This is reached by passing through a slightly more formal exhibition studio. The feeling upon entering is one of expanding contentment of the eye. A child brought there with its mother walked about for a few moments very quietly absorbing in its sensitive way this peaceful influence—which had been remarked upon by many older persons—then stopped, and, taking a long breath, said with a decided air: "I should so like to live here." This was perhaps because children had lived there, for it had been the sheltering home of three children now grown, and also of others, all of whom know and love "Aunt Martha" and her studio.

The special work by which Miss Hoke is best known is her miniature painting. This art grows directly out of the water color painting. Though she has an equal liking for the broad sweep of hills and landscape, and is said by her fellow artists to do things in a "big way," yet the quaint brilliance of the water color upon ivory, the character of a miniature as a precious personal treasure appeals more to her taste. The work can be done only when she is in the right mood, and most of the time a large magnifying glass must be used. This is adjusted a certain distance over the work, making possible the delicate strokes required.

Her work has created such a demand that she was soon in the position of a specialist. One of her first portraits, a child of Dr. A. H. Fuller, was exhibited in the Paris Salon. Among her many sitters have been members of the families of the most distinguished and prominent residents of St. Louis.

Miss Hoke holds that no country is more paintable than her own. The environs of St. Louis are full of variety and grandeur, and in the spring and fall of subtle, tender or gorgeously variegated color. But fresh inspiration is often found in study trips to the coast or abroad. In her studio are now the oil and pastel sketches which she brought from Florence and Venice. The picturesque grandeur of Italian landscapes has had its effect upon her. There is a transition to a new style. The Venetian subjects are not handled in the usual manner, but in each small pastel there is seen the distinctive quality which artists, for want of a better term, call decorative. However, the portraits will always be the most important, for in them she finds most satisfactory opportunity to delineate character with strong truthfulness.

The distinctive character in landscape, as well as in that highest of all studies, human nature, seems now for her to require for its adequate presentment more insight into the wonders of light and color. Miss Hoke calls it a most alluring and happy mode of life—the joy of doing things with one's own hands—of using the material of flowing color, plastic clay, or the metals, or what-not of the craft worker, in the artist's absorbing vocation. She has never put forth the effort for place and position which she really deserves, finding imperative the call on her domestic and mothering instincts by those brought within her home, toward whom she felt she must give her care and comfort. Nevertheless, while her reputation was first established abroad, she has made an enviable record and placed herself on the highest plane as an artist in this country also. Perhaps few can claim a more satisfying measure of return.

In her work Miss Hoke has shown two marked characteristics—an ability to practicably apply her knowledge of art so as from her student days to have been independent, and a perception of what painting means, which has led her intuitively to scorn a small success based on superficial cleverness, and to avoid fads in art. This kept her among what are now known as the "sane and normal" as contrasted with those in sympathy with the modern startling tangents.

Miss Hoke is a St. Louisan, born and reared. Passing through the high school she merely continued in studying art what she had begun under her father in early childhood. While attending school she was constantly designing for embroideries and other decorative purposes.

It was very fortunate for her future that some friends remembered her success in designing embroideries for her mother, and through their influence received her introduction to the art world in becoming a pupil of the art school at the time when that school was training in its studio many who have since become famous. Her work as a student was markedly strong. In a word she easily gained what is called a studio reputation. This is valuable, and medals and honors have their significance. Miss Hoke received a water color medal and one for constructive drawing, with the offer of scholarships which would have led to a broader field if she had chosen to accept them in preference to quietly carrying on her duties in her home.

Miss Hoke is a strong, serious, middle-aged woman. Simply gowned, with her white hair and placid countenance she is an ideal "Aunt Martha."

MRS. FANNIE E. McKINNEY HUGHEY

MRS. FANNIE E. McKINNEY HUGHEY, born of foreign missionary parents in D'Urban, Natal, South Africa, represents in her individuality, as she often quotes from the plant culturist—Luther Burbank—the "stored up environments of widely differing nationalities and geographical conditions."

Some of her ancestors were among the early settlers in the colonies. One of these belonged to the company made interesting by Richard Mather's story of the voyage from Southampton, England, in the "James" in 1635. Thirteen of her ancestors fought in the French and Indian wars, and one, "Deacon Chapin," is an interesting figure in history and story, whose statue—the work of Augustus Saint-Gaudens, called "The Puritan"—is one of the conspicuous monuments in Springfield, Mass. Two bronze copies of this may be found—one in the Dresden Gallery and the other in the Louvre, Paris, while a colossal statue of the same confronts the visitor on entering the Art Museum in Forest Park, St. Louis.

The qualities of the New England pioneer mingle with those of the family of Mrs. Hughey's father, who were prominent in Southern New York and Northern Virginia all through the life of the colonies, and the subsequent history of the United States.

After the death of Mrs. McKinney in South Africa, Mr. McKinney was forced to return to his native land on account of the ill-health of his daughter, Fannie, and because of this urgent need, boarded the first vessel coming into port. This was a freight vessel, with a prize cargo of saltpetre for the federal army, which was in the midst of its struggle with the Southern States in the War of the Rebellion.

Of this voyage, Mrs. Hughey has a fund of thrilling stories as well as many anecdotes. She likes to tell of the custom of Sunday evening prayers on deck at the sunset hour. Her father had a very good tenor voice, and as he led the hymns, his clear tones mingled with those of the others, the soft sounds of the water, together with the wonderful changing colors of the ocean, made a never-to-be effaced impression of the exquisite harmony of colors, music, parental and divine love, and to those influences Mrs. Hughey attributes the beginning of what later has developed into her method of teaching music by the color system.

Her book on this method, "Color Music for Children," which was published in 1912 by G. Schirmer, New York, is calculated for and

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MRS. FANNIE E. McKINNEY-HUGHEY

addressed to babes and kindergarten pupils. As Mrs. Hughey rightly observes:

"Instruction began formerly with the adult's conception of things; the object being to impart this knowledge to the child. Modern methods begin with the child's experience, and the things which interest him, and broaden out to include the whole field of learning. A child's imagination is very active and sensitive; his power of imitation is just as keen. His world is made up of imagination and imitation. If we would have him love music and desire it, we must go to him where he is, rather than expect him to come to us with our grown-up ideas.

"If we would help him to think, feel, render and love music, we must teach him by imagery, mimicry and imagination. So we associate musical sounds with colors, making pictures for the eye and pictures for the ear, and in order to make the pictures definite and reasonable the colors are given the shapes of birds, because birds are not only pretty to look at but to listen to. Thus the little ones learn to write and render music as they learn to paint a picture or compose a story."

The interesting part of Mrs. Hughey's system is that she insists it is best to begin music before a child is able to walk, in happy play with its mother. Little children, three, four and five years old, can learn music faster and more accurately and enjoy the study more than at any later period, provided they have the right start. A little child will hardly learn to love music when it is plumped down on a hard music stool, and watched by a severe instructress while stumbling through the scales and five-finger exercises, its eyes anxiously fixed on the guiding lead pencil. No wonder children look upon it as a distasteful task, and conceive a lasting hatred for music lessons.

From earliest infancy children are attracted by colors; Mrs. Hughey has simply taken advantage of this fact and developed a natural and logical system from it. A thorough test of the color method has been made before presenting it to the public, and the eagerness with which children take up the lessons, and their enthusiasm over the work, have amply demonstrated its practicability. By its means the drudgery attendant upon the first period of the child's musical studies is entirely eliminated.

Work becomes play; rapid progress is made in ear training, in accuracy in determining intervals, and in technic. In class work the color method is a fascinating process, the children vying with each other in eager endeavor.

The method may be adopted by the mother in the nursery for the instruction of her own children; any private student may use it with a small group of children belonging to the families of friends and neighbors as an amateur instructor, and the professional music and public school teacher may apply it to their regular classes.

The part played by color is easily grasped. Tonic, Dominant and Third are the three primary colors, red, blue and yellow, respectively; the second is Orange (red plus yellow); and the fourth is Green (blue plus yellow), the Octave light red; the sixth Violet (blue and light red), and the seventh Pink (violet and light red). Instead of these technical names for the scale degrees, the Tonic Sol-fa names doh, ray, me, fah, soh, lah, te, are used, and the colors are supposed to be brought down from Rainbow Land by beautiful, bright-hued birds with sweet, soft voices that sound the several tones. The Doh-bird comes down first, then the Soh-bird, and so on. The children place the tacks corresponding in color to the several birds on the appropriate "perches" (lines or spaces); they are taught to sing the tones in perfect tune and to point out the proper "nest" (piano-key) for each bird. All this is in the spirit of happy play and innocent rivalry.

Mrs. Hughey's education has been rather out of the regular order. Owing to poor health she spent a part of her early life in the invalid's chair or bed, and much of her time when not suffering greatly from pain and weakness was occupied in developing some subject in which she was for the time especially interested. In this way she learned how to think, how to search for desired information, and how to express herself.

At a very early age she showed great devotion to music and later became very fond of writing. Her studies during those years were carried on with frequent interruptions, which acted as a stimulus to her mental endeavor, either in private lessons with her father or small private schools; and she claims that the intimate association with her teachers was a far better education than all the text books which she might have had. After a partial college course in the Western Seminary at Oxford, Ohio, she seemed drawn about equally toward a musical and literary career. Following a period of sickness were four years of great activity as a teacher of music in a private school in Philadelphia. During this time she also studied piano with William H. Sherwood, and later entered the musical conservatory of Ingham University at Le Roy, N. Y., which was the first woman's university in the United States. From there she went to Rochester, N. Y., to take a special course under Mrs. C. S. P. Cary, and the following year, 1880, graduated from the Lyons Musical Academy in Lyons, N. Y.

The next season was spent in Boston studying musical composition and pipe organ with Eugene Thayer, and piano with Wm. H. Sherwood. Such opportunities proved too great a temptation to her ambition and again she taxed her limited strength beyond endurance, and just as she was timidly bowing to possible success her health gave way and she was forced to abandon all hopes of concert life.

While in Philadelphia she also studied composition with Dr. Hugh A. Clarke, and rythmic law, melodic forms, kindergarten principles and practices and various philosophical deductions with Mr. Daniel Batcheller. Some of her associates there were Ida Waugh, the child painter; Fred Waugh, the landscape artist; Theodore Presser of the Etude, and others more or less known to fame.

Mrs. Hughey's fondness for analysis and enjoyment of a keen argument dates far back to earliest childhood when, oftentimes too weak to play, she would lie in her father's arms and listen to animated discussions with some visiting clergyman, lawyer or college professor; and those debates created a desire to know what is really true and right and to choose always the good in life.

The first work in Missouri done by Mrs. Hughey was in foreign missionary circles and for the W. C. T. U. Later when obliged to return to music teaching to help provide a home for a little son and daughter, she was surprised to find musical thought in the West not yet up to the advanced ideas which she had studied in the East before her marriage.

The first attention attracted to Mrs. Hughey's musical work in St. Louis was because of an unusual intelligence which became a characteristic of the playing of her pupils. Instead of being poor copyists of their teacher, they exhibited an ability to recognize the content of a musical work, and to acquire an independent, although correct expression of it.

During this period her work in organizing and conducting the "study class" of the Union Musical Club attracted wide interest, the plan being copied by others in the National Federation of Musical Clubs, and the idea being written up by Eastern and Northern papers and magazines. This chairmanship was only resigned in order to take the presidency of the club; she is still giving practical aid to interests begun in that class.

In 1905 the attention of music lovers was attracted to Mrs. Hughey's article in the Etude, "Do I Teach My Pupils or Do They Teach Me?" for which she received the first prize in the contest for the best paper on practical teaching. This contribution won for the author many professional and other friends.

Another article on Church Music, in which the writer unmercifully held up to view the possible disturbances caused by organs run by electricity, together with the sins and failings of the organist, choir singers, and music committees, aroused a lively interest and many comments—but through carelessness on the part of the printer the author's name was omitted and the editor of the organ department of the "Etude" had the unexpected pleasure of suffering for, as well as enjoying, the criticisms unfavorable and favorable.

Mrs. Hughey is at present chairman of the Sacred Music Committee of the National Federation of Music Clubs, and edits the column "Mothers, Babes and Music," in the "Musical Monitor"—the official organ of this great national organization.

Gradually through her lectures and writings she has been recognized as a little ahead of her time, and the fact that her methods are generally adopted prove the practical value of her ideas.

Mrs. Hughey is at work on a new plan of correspondence lessons in conjunction with a national educator, and it is a matter of interesting conjecture as to what new development she may bring forth in the future.

As a lecturer she is absolutely fearless, being perfectly at home on any platform, and expressing herself before the largest audiences with the greatest ease and fluency. She is wholly devoted to her profession, and the success of her efforts in musical and literary lines has been a source of commendation and approval to the music lovers of St. Louis.

Mrs. Hughey is a member of "The Society of Colonial Daughters of the XVII Century," "The Society of the Daughters of the Founders and Patriots of America" and "The Daughters of the American Revolution." She is now conducting a model school for children from two to seven years of age, and normal training classes for mothers and teachers at the Milliken Conservatory of Music, Decatur, Ill. Along with the musical training goes instruction in number work, nature work, bodily exercise, and for the more advanced pupils languages are taught. The training school is for those who wish to learn the Hughey system, either for teaching or for home instruction.

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MISS FANNIE HURST

MISS FANNIE HURST

FANNIE HURST—the St. Louis girl who has been having such remarkable success in the literary field for the past three years—is a blooming, healthy young woman with a splendid physique. There is a strong personality and mental force about Miss Hurst. Charming in conversation and absolutely without affectation, she tells of her work and how she goes about it. Miss Hurst will be twenty-nine years old her next birthday. Both parents are of Jewish descent. Mr. Hurst is a successful business man, having been engaged in the wholesale leather business for many years. Mrs. Hurst is a clear-sighted, capable woman, very original in her ideas and expressions.

Fannie Hurst has only been writing seriously for a few years. At first she had to contend with the opposition of her family. Being an only child, her parents would not consent to her leaving home. In her case she really must go out for material—a la Dickens—"to smudge her hands." This is because she is trying to make her writing largely photographic, and in her present work—the making of short stories—going about and getting in touch with the phases of life of which she writes is the most immediate means and naturally the best.

Miss Hurst believes that the success of fiction depends primarily upon truth and sympathy, paradoxical as that may seem. What she means by that is to know the people of whom she writes, and, therefore, if she wants a story of a saleswoman, for instance, the best way to get the atmosphere and the understanding and the true grasp is to live among saleswomen—which she has done. That is, of course, only one incident. It is her conclusion that one can not stand on the side lines and write of the game nearly so well as by plunging into the fray one's self. Miss Hurst believes the new school of American fiction will bear her out in this, particularly as relates to the short story. The best writers are "living their stuff." There are not many successful Fieldings or Sterns today.

At present her stories deal with metropolitan life, because there she finds the various strata and most diversified types. Her work is largely what one might call the sub-strata—where the "bone and marrow" in these classes is found.

As far as her experience goes—she has apprenticed herself in a sweat shop, has worked in different department stores, and has done the work of a waitress in the cheaper class of lunch rooms. While not aware of the impressions at the time, undoubtedly the scope of such experience has shown in her writings, and editors have urged her to continue "first-hand stuff," as they put it. She writes of these people, not from any fore-plan, but simply because her sympathy is with them, and naturally her keener understanding lies there.

Miss Hurst says her work is largely perspiration, and that inspiration is a secondary consideration, especially since there has come to be some demand for it. Writing along routine lines—usually five or six hours each day—she works very slowly. It is nothing for her to write and rewrite a story five, six and seven times. Even then, after the manuscript is well on its way, she has recalled it for the eighth and ninth draft.

"My particular phrase," she explains, "I don't know whether it means much to anyone else or not, is to strive to be photographic because I am largely impersonal in my attacks. For instance, I may receive an impression and I reproduce that impression in the dark room of my mind and later in my stories, and that is what I mean by truthfulness and sincerity in my fiction."

In fact, Miss Hurst has reached the stage where the dry plate of her mind is continually exposed, and in a way she is never far removed from her work. Usually she carries a small note book and jots down stray or chance observations, a street-car conversation, or a street scene, and very frequently will loiter about a counter in a department store, making a small purchase as an excuse to pick up new ideas.

Before beginning a story she has the plan or plot worked out or outlined even as to details. Then she makes a first draft, and in this the characters usually limp pretty badly and are roughly hewn. It is in the last and final editions they begin to take on a flesh tint and move and act like other mannikins.

After a story is completed she will lie fallow for about a week. There may be a distinct type in her mind clamoring to be born, and she will adjust the type to different environments and see in what society "it" is most at home. Then she begins to hew and trim. In between stories she rests, taking up her work again with a fresh point of view. And it is this so-called fresh point of view that has been her greatest asset with editors up to now. As a class, Miss Hurst says, editors are startlingly alike in their judgment of a story, and as a class, also, seem to have their finger on the pulse of the public desire. It means that editors are fairly true in their judgment of style and their criticism of writing in general.

As far as the field goes, it is positively amazing the number of people who are writing. In a way, Miss Hurst believes the literary field is the easiest, and at the same time the most difficult to conquer—easiest because it is the one field where actual legitimate merit wins out. Take the stage, for instance; there may be influence, personal attractions and various reasons apart from the actual ability which will help towards success. The same applies to the different professions. In writing there is one direct road, and that is to produce work for which there is a demand.

"The Joy of Living" was her first story, and was written while she was in college. It was a daily theme. The students were supposed to write it in ten minutes to show their facility. Up to this time in college she had been doing rather hectic work, and this particular theme was the last written before her graduation and her first realistic story. She sent it to Mr. William M. Reedy of the "Mirror," asking if he could use it, as it was the first she had sent to any magazine. He wrote an encouraging letter enclosing her first check. She is very grateful to Mr. Reedy. He urged her to go to New York from the beginning, and was gracious enough to predict that she would be successful.

The desire had always been there, and after graduating from Washington University she went to New York with a dual purpose, to do graduate work at Columbia University and to study the drama with Mr. William Dean, of the Belasco forces. At that time writing was largely incidental.

The first year of writing in New York—in 1910—she made the sum of $30 selling a story to "Smith's Magazine." After that her stories began to display the "homing instinct" and the long envelope was the chief factor of the morning mail. One thing that helped to keep up her courage at that time was the fact that she seldom received with her returned manuscripts the deadly printed rejection slip which so saps the enthusiasm of most young writers. Instead, it was accompanied by a personal letter explaining why the story was unavailable and expressing the belief that if she submitted the manuscript again it might be used because of the promise of the work.

As it is now she is being paid surprisingly well; in fact, beyond her wildest dreams, receiving six and seven times as much from her individual stories as she had expected, and is beginning to realize that the reward for one's work is a pretty faithful gauge of its merits.

Miss Hurst has not much patience with the peeved dreamer in the field who says the world is maliciously overlooking his genius. The public is after all a pretty faithful censor.

In the way of dramatic writings she has composed only playlets, three of which have been produced, two on the larger circuits, but it has never meant as much to her as fiction. This may be because she has never attempted expression in a full-sized play where she would naturally meet with more gratifying conditions. In July of last year Mr. Brady requested her to write a play for his wife—Grace George—along the lines of "A Woman's Way," but up to now she has no plan for attempting this because of the pressure of other assignments. Later, Miss Hurst intends to travel, but right now when the demand is pretty keen it seems to her to be the psychological moment to remain on the ground, because the excitement and the nervous tension of going about would prohibit the concentration and almost menial forethought which her work demands.

In planning a story she carefully cajoles, pampers and courts her ideas, going into a quiet room with the express intention of battling with the muses.

Her plan is to begin work every morning about nine o'clock, and it is childish the way she evades getting down to it. She does not work with facility and the slightest excuse to postpone dictation is welcomed. It is almost comical—in writing as soon as she catches the idea she will leave her desk for about five minutes and walk around the room as if the idea were chasing her. Then she sits down, picks up the thread and plans it out. After the completion of a story, when she feels that she has done her best she is nervously and physically enervated. For a time she relaxes and allows her mind to rest.

She never writes at night, believing that the fag end of the day is not conducive to the best work.

The letters she receives are most amusing and principally gratifying. People write asking her as to the ultimate fate of a character she might have left to their imagination in the story, or again they ask her to write along certain lines and enclose a plot. One man from Brazil wrote to her recently saying that he would sell her five plots at $10 apiece which would bring her a fortune.

In August, 1912, her story for the "Saturday Evening Post" dealt with Jewish life and was a purely impersonal photograph, but the result was a deluge of letters from rabbis and the clergy, some few coldly critical, but for the most part, and principally from the rabbis and their brethren, highly gratifying.

In another story Miss Hurst depicts in a very lifelike manner the personality of a girl at the glove counter. One young woman in this position in a store where a monthly pamphlet is issued, took umbrage at the poor grammar she put in the mouth of the saleslady, stating why she felt that the author had been unfair; that as a class they are highly grammatical, which Miss Hurst is not inclined to argue. The amusing phase was that her criticism was couched in abominable grammar.

About getting a foothold in New York, Fannie Hurst says "it is a rather terrific proposition." Competition is so keen—so intensely keen—

and one is surrounded on all sides by people who can do the work in similar lines as well and probably better. Editorial sanctums are surrounded by a phalanx of office boys more fearful to encounter than the editor within his lair. However, on the whole, the young person, the aspirant, receives the most gracious encouragement from the busiest men. In fact, it is the busiest men who seem to have the most time. On every side in her work she has received the most courteous consideration from the "big" men in the profession. Even before her name was known in the offices, she was given a chance to show what she could do.

Looking at it from a financial point of view. writing is like anything else. The rewards are large, mediocre or small, according to the particular case. In fact, it is borne out that the financial remuneration is exceedingly generous, and the old idea of the threadbare writer in a plaster-off-the-wall attic is losing credence. The writer of today has as promising a financial future as a correspondingly able business man. There is no doubt that good living—meaning sane living and esthetic surroundings—is, in most cases, conducive to good work.

When Miss Hurst began to sell it was a pretty uncertain proposition. In the first few months she made the mistake of writing exclusively for one publication because she knew they would buy. Then she began to branch a bit and for a while with no success. Manuscripts, almost without exception, were rejected. Suddenly she seemed to reach the end of her apprenticeship—one day one story sold "big." That was in 1912—she has sold absolutely everything she has written with requests for more and assignments as far ahead as 1918.

Miss Hurst will not sell a story for less than $1,000. Her average has been between $700 and $800. She believes the present is the time to enjoy the heydey of her success—the future and the public are uncertain. One of the most delectable fruits of her successful writing is the fact that the monetary gain will enable her to travel, see and meet those who will enlarge her experience and understanding of life and the world.

Miss Hurst attended the public schools in this city before entering Washington University, where she graduated. In the Columbia University in New York she did graduate work in literature. This has been of the greatest assistance to her. While in Washington University she was on the college paper three out of four years, took leading parts in dramatics and sports, and was universally considered one of their most talented students. The greater part of her time is spent in New York, where she is in touch with the editorial and publishing world.

MRS. EMILY GRANT HUTCHINGS

MRS. EMILY GRANT HUTCHINGS has gained a wide reputation because of her meritorious work for newspapers and magazines. She is a regular feature writer for the magazine section of the Sunday "Globe-Democrat," having filled this position for twelve years. Usually her articles are signed only with the initials "E. G. H." She was the "Mysterious Woman About Town," published in that paper for four years. There was considerable speculation as to the identity of the writer, but this was not disclosed until after the articles were discontinued. Following this she wrote the "Saturday Dinner Sketches," using the name of "Frank Harwin."

Poetry and fiction have been contributed by Mrs. Hutchings to very many magazines—"Current Literature," Cosmopolitan," "Country Life," "Current Magazine," "The Open Court," "Philistine," "Atlantic Monthly," and others. She wrote one novel that was published in the "Sunday Associated Magazine of Chicago," entitled "Chriskios—Divine Healer." For two years she wrote "Art and Home Decorations for Beautiful Homes." This was a monthly magazine published in St. Louis.

Ten chapters of the "Woman's Atheneum" are her contribution to a work in ten volumes, which is being edited by Vincent S. Byars of St. Louis, and which covers every phase of woman's activity. These ten chapters include such themes as Art in Dress; Art in Home Decorations; The History and Study of Art; Women as Writers; The Teaching Profession for Women; The Ethics of Handiwork for Women, etc.

During the World's Fair in St. Louis in 1904, Mrs. Hutchings was on the staff of the General Press Bureau, writing a story a day for twenty-four weeks, which were printed all over the world. In their preparation she interviewed practically every official and head of the departments connected with the fair. She wrote all kinds of stories, from "The Process of Making Liquid Air" to "Why the Igorottes Refused to Wear Clothes."

Before the opening of the Fair her name was suggested to the press bureau as a valuable acquisition to the staff which was composed almost wholly of people who lived out of St. Louis. Walter Stevens requested that she interview Halsey C. Ives, the director of the Fine Arts Department, and prepare a sketch of this department that could be used in the advertisements of the Fair. Mr. Stevens felt that Mrs. Hutchings could do this because she had held the position of librarian and lecturer at the St. Louis

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MRS. EMILY GRANT HUTCHINGS

School of Fine Arts and knew Professor Ives very well, having been associated with him in this connection.

This article pleased the press bureau so well that she was selected to write occasional stories, and the first one was "Foreign Mothers and Babies at the World's Fair," with photographs by Jessie Tarbox Beals. These were a set of wonderful pictures and the story was written to accompany them. This was sent out to the press syndicate of newspapers in the United States and was published practically by all the papers in the syndicate. Its success led to her appointment on the staff of the General Press Bureau, and she was the last member to be dropped at the close of the fair. After this she prepared the volume entitled "The Art Department Illustrated," describing the pictures and writing sketches of the painters.

Mrs. Hutchings has also done much work for "The Mirror" along the line of art criticisms, municipal improvement work, etc. It is interesting to know that she made inspections in the Industrial School, publishing the facts in that paper which four years later were proven by municipal investigation to be absolutely correct, and the city officials who scored her actions at the time were the first to make apologies when they found her reports to have been verified.

For two years she was on the editorial staff of the "Valley Magazine," taking the Children's and Domestic Science departments. She prepared about one-half of the first issue of "Myerson's American Family Magazine," using seven pen names, and was on the staff for one year.

It is necessary for Mrs. Hutchings to be absolutely alone in order to do satisfactory writing; the presence of another in the house is disturbing. She does her best work between nine and twelve in the forenoon, and says writing at night is an utter impossibility.

When she gets tired or the sentences do not flow smoothly, she leaves the typewriter, going into the kitchen to make a salad or a mayonnaise dressing, which has oiled the cogs for many a story that was slow in the making.

Incidentally Mrs. Hutchings is an excellent cook. She does her own housework, marketing, etc., preferring the occupation of a housewife to the easier, but less private life of a hotel.

Many of her articles require a great deal of foraging for material, but she is so persistent that the word "fail" has no place in her vocabulary. Frequently in the search of material for one story she runs across another. An idea will lie dormant in her mind as long as two years, sometimes even longer—when suddenly without warning it will present itself fullfledged to be written, and then dropping whatever she may be doing, puts it down just as it comes to her, rarely making any changes. With few alterations her work is sent to the publishers just as first written, attributing this to the fact that all of her good work is the result of subconscious cerebration. She has seen among her clippings articles that she would not believe were her own had she not found her initials at the end. These stories would sometimes require a vast amount of research, but could be dismissed from the memory as quickly as acquired, and again others have impressed themselves on her mind so vividly that she could repeat them almost verbatim. Her memory is unusual, and her mind a storehouse of information. It is, in fact, remarkable—wholly isolated items of information that have been picked up in the course of years, coming up at the time most needed.

For her sketches, a paragraph in the newspaper, a chance conversation with an acquaintance, an accidental happening while on a street car, or anything that looks like a plot for a story, is jotted down in a note-book with just enough words to suggest the idea and keep it in her memory. And these notes in the book she might look at forty-nine times and they would mean nothing—but the fiftieth time would suggest the whole story ready to be written out.

The manner in which she obtained the material for "The Exile," one of her stories, is fairly typical of her method of work. One morning while engaged in the altogether uninteresting task of washing dishes, her mind was arrested by the sudden call of "rags, bottles, and old iron," in the alley behind the house. Immediately she stopped her work, going into the dining room where she took a pad and pencil and wrote as fast as she could—finished the story and went back to the breakfast dishes, having no definite impression of just how she had arranged the details.

The rag-picker's call in the alley had suggested the life of an old Hebrew woman who, in her youth, had gathered rags to support her children. In her old age, and in the home of her wealthy son, she, too, heard the call of the rag-picker in the alley—the call that was the connecting link between her active, happy youth, and the rich desolation of her old age. Trusting to the good nature of the servant she ventured out to the cart only to discover that her friends were dying of pestilence in the little Jerusalem section of the city.

In a revulsion of feeling the old woman went back to her room, tore off the beautiful clothes her son had provided, clad herself in the treasured garments of her young womanhood and went back to her own people. After three days her son discovered her in time to receive her dying message that "the Babylon of his love was still for him, but for her the years of captivity were ended."

Mrs. Emily Grant Hutchings is the daughter of Carl H. Schmidt, who was born in Altenburg, Germany, and came to America in 1849. He was a minister in St. Louis in the old Methodist Church on Wash Street. While there he planned to go as a missionary to Japan. His wife studied medicine in the Missouri Medical College in order that she might accompany him and have access to the homes of the natives. Mrs. Schmidt was a pioneer woman physician in the Mississippi Valley. As her husband was transferred from year to year by the conference she would practice medicine where they were stationed. On account of ill-health Mr. Schmidt was obliged to give up his missionary plans and during the Civil War entered the offices of the Hannibal & St. Joseph Railway Company in Hannibal, occupying the position of department secretary until his death in 1884, and Mrs. Schmidt continued to practice medicine until 1904, when she retired, living with her son until her death in 1909 at the age of seventy-nine years.

Mrs. Hutchings is the youngest of a family of six children—four boys and two girls. Her sister, Mrs. F. W. Arnold, of St. Louis, was for several years the superintendent of the Goldstein Hospital for Surgery of the Head. She took her training at the Baptist Sanitarium and read medicine with her brother in Hannibal, Dr. Richard Schmidt.

Emily Schmidt attended the public schools in Hannibal, where she was born, graduating from the High School at seventeen, and going from there to Germany to a famous school for girls in Altenburg, the birthplace of her father, the Karolinum Hohere Tochtere Schule, where she remained for one year. On coming back to America she entered the State University at Columbia, taking a course in letters.

For two years she taught Latin and Greek, also German, in the High School of Hannibal, and then came to St. Louis, taking a position as a feature writer on the "St. Louis Republic" from August, 1896, until February, 1897, when she married Charles Edwin Hutchings, secretary of the Board of Commissioners of Tower Grove Park. While on a journey from St. Louis to Memphis gathering material for an article for "Munsey's Magazine" she met Mr. Hutchings. Because she had a story in the June number of "McClure's" of that year on "Mark Twain," he first became interested in her, and before their return to St. Louis, discovered that they had other tastes in common besides "Mark Twain."

Mr. Hutchings was born in Clarinda, Iowa. As a newspaper man he has had a wide experience. For many years he was associated with Dr. Trelease, of Shaw's Garden. All of the photographs his wife uses in her newspaper work are made by Mr. Hutchings, who is an expert photographer. They are a very devoted and congenial couple—their work running along the same lines to a great extent. The home of the Hutchings—while it has none of the Bohemian element—is a center for a delightful circle of artistic and literary people.

Mrs. Hutchings is often asked for advice by people who want to write, and her inevitable answer is, "Don't!" If it be the thing to do, no amount of discouraging will dissuade those so inclined from it, but it takes a stout heart to stand the disappointments and hardships that this work entails.

From her varied experiences Mrs. Hutchings is a very interesting woman; she possesses the rare tact of being a good listener, as well as entertaining in conversation. She has a lovable disposition and is a woman whom all other women admire.

MRS. F. H. INGALLS

MRS. F. H. INGALLS

MRS. FRED H. INGALLS is the president of the Women's Christian Temperance Union in St. Louis, and superintendent of the department of anti-narcotics of the National W. C. T. U. For twenty-four years she has held the former office. Before Mrs. Ingalls took up the moral reform work, in which she is an exceedingly active worker in connection with the W. C. T. U., she had considerable experience.

As Miss Eliza Buckley she was the first secretary of the Temperance Union, organized by Miss Willard in St. Louis in 1879. The Missouri State Union was not founded until three years later, in 1882. Mrs. Ingalls is the only surviving member of that first union in St. Louis today. At the time of organization the members met in the old Methodist Church located at the corner of Eleventh and Locust Streets. It is interesting to know what was done at the early meetings as compared to the active and effective methods adopted since. Not knowing just how to begin the work, they would shut themselves up in a little corner back of the Sunday-school room and read and pray for guidance. Their object was to bring about moral reforms, and to discuss and study the best plans for carrying out their purposes.

For eleven years Mrs. Ingalls was vice-president-at-large of the Missouri State Union, and superintendent of its legislative work. Through her untiring efforts the anti-cigarette bill was passed, and she was also instrumental in having petitions sent to the Legislature against the white slave traffic and child labor.

For the National and World's W. C. T. U. exhibit in the Louisiana Purchase Exposition held in St. Louis in 1904, she was appointed local commissioner. Also served several years on the State Board of Charities in Missouri by appointment of the Governor.

Much of her time has been devoted to scientific temperance education—which means the explanation of the evil effects of alcohol and narcotics on the human system.

While temperance work has been the most important, she has taken a deep interest in all reforms for the benefit of humanity, being the author of a number of books and pamphlets bearing on narcotic and intemperance evils and making numerous addresses and lectures on these subjects at home and in foreign countries. Persistency and determination mark her connection with any cause she represents.

The benefits derived from the work of the W. C. T. U. are beyond computation. Thousands of dissipated men have been saved from degradation and ruin. Intemperance is contributory to more wretchedness and crime than any other vice of man. This organization has effected unlimited good for the welfare and happiness of home life.

There has been a revolution in the liquor traffic in the last twenty-five years—drunkenness has decreased, and the regulation of the sale of intoxicants restricted.

The spread of the sentiment of prohibition—the law of high licensing as existing now—and the prevention of the sale of intoxicating liquors on Sundays, have all been brought about by the unremitting efforts of the women of this union.

The system of the organization of the W. C. T. U. is so perfect and the members have been so courageous that they have rarely failed in effecting reformations undertaken.

These women have shown the zeal of the Crusaders in working against wealth and the power of political influence.

The prohibition of the sale of liquor existed in the statutes for years, but the subserviency of politicians truckling to the liquor interests deferred their enforcement. The reform sentiment, stimulated to the highest degree by the W. C. T. U., has brought officials to a realization of their duties and compelled the enforcement of the enacted laws. They have urged them to perform their duty, and their persistent demands caused them to do so.

Women naturally stand for what is pure and good. In most cases they alone must bear the brunt of the effects of intemperance.

The work of the national organization is divided into departments, and each department has a specialist. Mrs. Ingalls' specialty is the anti-cigarette work. She has a superintendent at the head of every State organization in the Union, and these form a band of workers for co-operation. Each State elects its superintendent at the annual convention, and the local unions appoint their own. Mrs. Ingalls sends her plans for work to the heads of the State unions, and they in turn reach all the others down to the smallest.

Through the zeal and activity of the members, the union has accomplished much in this direction. The passage of anti-cigarette laws has been secured in every State. In a number of States the law forbids their sale, manufacture or importation. Other States have laws varying in their methods of controlling the sale.

One of the leading physicians of the city asked Mrs. Ingalls one day how she managed to accomplish so much work, whether she employed a secretary or an assistant? "Sometimes I do," she replied. "I write my addresses and articles for publication. I do not know shorthand, so I must write them out." To this he said: "Oh, that is nonsense, you should do as I do. Take a nice, big easy chair, a good cigar, and let a stenographer do the work. That will not make you half so tired." Mrs. Ingalls urbanely asked, "And what particular brand of cigar would you recommend?" He laughingly apologized by saying, "I declare, I forgot your work is principally in the anti-narcotic field."

The temperance workers are constantly holding meetings for the purpose of influencing people against the use of narcotics, and one of the methods is to reach them through the Sunday schools.

There are four temperance Sundays in the year in Sunday-school work. The second one is designated as anti-cigarette Sunday. On that day they try to reach every Sunday school in the United States. On the Saturday before a mass meeting of the children is held in the schools, and on Sunday the pastor is requested to preach a sermon on the evil effects of this habit and the Sunday-school teacher to lecture on the same subject.

Among the publications which Mrs. Ingalls has distributed through her bands, is a cartoon book picturing the child from the time he uses the first cigarette until his downfall when he becomes a tramp. Accompanying this are testimonials from educators, physicians and business men as to the detrimental effects of the habit on the system. Mrs. Ingalls is getting out another leaflet which shows "The doors open and closed to cigarette users." This is described entirely from a business point of view, giving the names of many firms who refuse to give employment to the cigarette-smoking boy. All statements made in this regard are carefully investigated by the temperance workers, and statistics prove the facts to be absolutely true.

As to the physical effects of smoking, the cigarette causes a dryness of the mucous membrane of the throat and mouth, and an irritation follows which calls for something to ease that condition. Since water will not give relief it is natural to drink alcoholic liquors.

The deception practiced by the boy when he begins to smoke is bad, and that undermines his moral nature. A cigarette smoker is almost always ranked in a lower grade in school than the boy who is free from this habit. Some of the best colleges in the country are now refusing them admittance because they wish to maintain a high standard of scholarship.

That the cigarette-smoking habit is fastening its tentacles on the young women of the nation is the opinion of Mrs. Ingalls, and in her recent address at the Portland conference of the W. C. T. U., she made an impassioned plea for more activity in the work of her department against this new danger. It is not uncommon for the young women of the "smart set" to pass cigarettes after luncheon, and the girl who does not smoke is ridiculed or influenced into doing so against her better judgment. Mrs. Ingalls urges that fathers give up smoking to set a good example to their sons, and, sometimes, daughters.

An innovation in reform lecture work will begin with Mrs. Ingalls' addresses in out-of-town picture shows, illustrating the evil effects of narcotics and alcohol on mind and body.

Another branch of work in this connection which she has been doing for three years is the giving of prizes of $50.00 in gold for the best essay on "How to Teach the Bad Effects of Narcotics on the Human System." This has created quite a wide interest and brought her many good compositions. These must have passed the examination in the State Union, receiving a State prize, and then go to her in competition for the National prize. This is done to secure additional data for the proper instruction against the use of these dangerous stimulants.

Mrs. Ingalls and several hundred other women are supporting a crusade for the protection of young girls who attend public dancing halls. They have urged the Municipal Assembly to pass a law empowering certain women to supervise places of public amusement. So far this has been refused on the grounds that it comes under the head of police supervision, although it was shown that such authorities had failed to give them sufficient protection.

Susan B. Anthony and Elizabeth Cady Stanton, pioneer workers for suffrage, were among Mrs. Ingalls' friends. In equal rights for women she was always interested, and Virginia Minor, who did such heroic work in early days, relied on her to a very great extent as an assistant. Suffrage then was not regarded in the favorable light with which it is at present; in the last few years more progress has been made than at any time previous.

The older brother of Mrs. Ingalls, who died in February, 1908, was always her favorite, and when she was a little girl and wanted information on any subject she applied to him, and he never failed her but on one occasion when she wanted to know why her mother was left behind when the men of the family drove into the town to vote. Her father and the boys were dressed in their Sunday clothes—they were going to vote—it was election day. Great excitement prevailed and she was permitted to go to town with them in the old barouche, but her mother could not go. When she asked her brother "Why doesn't mother come with us?" he said, "Mother can not vote—mother must stay at home."

"But why can't she vote?" Eliza persisted.

"Because she is a woman," he answered, hoping she would be pacified. Then she wanted to know what they did when they voted that mother couldn't do the same as father—was it dangerous? But she got no satisfactory answer then, and says she never has on that subject from any other man to this day.

Miss Eliza Buckley was married to Fred H. Ingalls in 1880. Their home life was ideal. Her husband was in sympathy with all the reform movements in which she was interested, and was her greatest helper. He died in February, 1905.

The parents of Mrs. Ingalls were cultured and public-spirited. Her mother, Jane Boyle, came from Baltimore. She was a noble character—much admired for her fine judgment and charitable work. Her father, Robert Buckley, was an Englishman. Their early married life was spent in Pennsylvania, from which State they came West. Eliza Buckley was born on a farm called "Cherry Hill," ten miles south of St. Louis. She attended the public schools in the country until old enough to enter a college in Philadelphia—from which she graduated.

With such women as Lady Henry Somerset of England, Clara Hoffman of this State, and Frances Willard, as well as all of the prominent leaders in the temperance cause, Mrs. Ingalls' association in the National and State work has been very pleasant.

Lady Henry Somerset, on her last visit to St. Louis to study labor conditions in this country, was entertained by Mrs. Ingalls. When the world's convention of the W. C. T. U. was held in London, Lady Somerset was hostess to the American delegation at her home in Rye Gate. One of Mrs. Ingalls' recollections of that journey, outside of her temperance interest, was the English custom of serving five o'clock tea, which she found utterly wretched and not at all to her taste.

There are very strong organizations of the W. C. T. U. in all civilized countries. Mrs. Ingalls has visited most of the principal unions abroad and made addresses at their meetings—in Glasgow she spoke in one of the churches, and lectured in Albert Hall, London. In the United States she has traveled extensively in the interest of the W. C. T. U.

Art galleries have been of great interest to her because she is an artist herself. Her home is beautifully adorned with her oil paintings on canvas, velvet and china. She is gifted with a highly developed artistic sense, and many of her pictures have been exhibited, bringing much favorable comment. As one of the members of the Twentieth Century Art Club, she has made a special study of art. This is her favorite form of recreation. The Wednesday Club also includes her name in its list of members.

Like most strong characters, Mrs. Ingalls is outspoken, energetic and determined. Her radical ideas regarding tobacco and liquor do not prevent friendliness and tolerance toward those who do not agree with her.

When Mrs. Ingalls was introduced by Miss Willard at the national W. C. T. U. convention in St. Louis, some years ago, the president of the Minnesota Union said she expected to see a tall, thin, sallow woman in a plain dress; but instead a fair, well rounded figure, elegantly gowned in pink silk, real lace and appropriate jewels came forward and demanded their attention for her physical as well as mental qualities, and this she has retained ever since in dress, in speech, and in that fine courtesy which gives such grace to life and to which no one is insensible.

STRAUSS PHOTO

MRS. MARIA I. JOHNSTON

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MRS. MARIA I. JOHNSTON, lecturer of ancient and modern history, leader of the "Chart Club" for twenty-five years, author of books, chaperone of travel classes, contributor to magazines of poetry and short stories, has lived through some of the most interesting periods of the history of this country.

Fredericksburg, Va., was her birthplace. Richard Barnett—of a well-known family—was her father, and her mother, Julia Miller Johnston, was related to Gens. Joseph E. and Sidney Johnston, and also to Gen. Wade Hampton. In infancy Mrs. Johnston was brought by her parents to Vicksburg, Miss. The journey was made in a carriage and wagons through the States of Georgia, Alabama and Tennessee. With them were some family negroes. Many weeks were consumed in making the trip, and details incident to it were often talked of around the fireside in after years.

Richard Barnett became prominent in his immediate section—was early elected to office and was on the Circuit Court bench during the greater part of his life.

Mrs. Johnston's recollection of public men dates very far back. One was Henry Clay, who came to Vicksburg during his presidential campaign against James K. Polk in 1844, being the guest of S. S. Prentice, then one of the first orators in the country.

One day Judge Barnett told his family he had been down to the river to see a great celebrity. This was Marshal Bertrand, who had been with the Emperor Napoleon for many years, had followed his fortunes during the Russian campaign, been mayor of the palace after Duroc, and remaining with the exile had been present at the closing scene on the Island of St. Helena. With the Marshal was his son, named for the Emperor. In this connection, Mrs. Johnston says her father, who was well-posted on the subject, impressed upon them all some facts that, after she could read, were the foundation of what can be called a life-long study of Napoleonic literature.

As late as 1841 there were no railroads in Mississippi except one of forty miles from Vicksburg to Jackson. The river was teeming with steamboats, and all news—public and private—came by water. The streets of Vicksburg were not paved and in winter were almost impassable. In a spell of bad weather it was bruited through the town that Col. Richard M. Johnson, of Kentucky, who had been vice-president while Martin

Van Buren was chief executive, was on board of a steamboat at a lower landing. After heroic efforts he was put in a buggy and pulled by a relay of mules to the court house, where he made a speech. The Barnett children were informed that he was a noted soldier and had carried fire and sword among the Indians. On the green a chorus of lads sang—

"Shout and cry old Rumsidumsy—
Colonel Johnson killed Tecumsey."

They were much impressed by the pageantry.

Mississippi was thoroughly enthusiastic over the Mexican War, and the first to enlist was Jefferson Davis, who lived twenty miles from Vicksburg on his brother Joseph's plantation, called "The Hurricane." He had been in the United States Army for several years, but when he lost his young wife, a daughter of Gen. Zachary Taylor, returned to his country home, where he spent some time in strict retirement. Maria Barnett's first recollection of Mr. Davis was when he came back from Mexico. She was one of some children who strewed roses before the rostrum from which he addressed the citizens. He had been wounded and used crutches. With him was the famous duelist, Col. Alexander McClung, also bearing honorable scars. Soon after this the young widower was consoled by Miss Verina Howell, of New Orleans. Under her influence Mr. Davis resumed his place in social and public life. The largess of the returned soldiers extended so far that it reached the little Maria in the shape of a Mexican blanket and a hairless dog. Some fine specimens of cacti were brought to her mother, but did not thrive.

Conversation at her father's table during this time was mostly of the treaty of Guadaloupe Hidalgo and the Wilmot proviso. The old-line Whigs who had opposed the admission of Texas and Oregon as States, were full of apprehension at the policy of expansion.

Gen. Quitman had come to the front and was the drawing card at a ladies' fair one evening. Maria Barnett and her schoolmate, Susan Coleman, were taught some verses to repeat in his honor. One crowned him with laurel, and the other presented a bouquet. The General seemed to feel very foolish over the matter, and did not look at all dignified enwreathed and ornamented. The next step in public life for Maria Barnett was meeting with Gen. Zachary Taylor on his way to Washington City to be inaugurated as President in the spring of 1849, at which time he smoothed down her hair and said she was "a nice little girl." Over this she remembers to have felt very important. Father Mathew—the Irish apostle of temperance—came soon after, giving a benediction to all children.

Educational advantages for girls at that time were very limited; private teaching by a governess was given the preference. It was not considered proper for the daughter of a gentleman to attend the "free" schools.

Maria Barnett was for several years a pupil of the Female Academy kept by Mr. and Mrs. W. S. Young, and there formed the sweet girl friendships so fondly remembered in after years. For a limited time she had instruction from the afterwards famous Dr. J. G. Holland. This was before he gave his beautiful poems "Kathrina" and "Bitter-Sweet" to the world.

From the time she was five years old Maria Barnett came in contact for many years with duels and duelists. This barbarous usage prevailed in Mississippi, even after the Civil War. To escape the law the combatants would cross to Madison Parish, La.—just opposite Vicksburg—and Vicksburgers, spyglasses in hand, assembled in different parts of the town to watch the proceedings. One day Maria came upon the body of a man named Menaphee, being carried in the street, who had been shot in the manner described, and can remember hours of suspense and sorrow while her own connections would be—as it was called—"on the ground." No real justification can be offered for dueling, yet it was better than the bloody encounters which sometimes took place in the streets of Vicksburg. Among them were the killing of three men at different times who each in turn edited "The Democratic Sentinel." Monuments—the same shape and size—may be seen in the cemetery with inscriptions which say they were "martyrs to their principles."

Public opinion then was rather for, than against, duelling. Maria Barnett—when seventeen years of age—coming into possession of the fact that certain men were making preparations to fight a duel, went to Mayor Bryson and offered to make an affidavit as would warrant their arrest. He replied that such proceedings would make him most unpopular and ruin his prospects for re-election, and believed that as they were full of interest for the fight nothing would settle it better than pistols.

New Orleans was the metropolis of the southern part of the Mississippi Valley, and it was the ambition of the maids and matrons to pay "The City" a yearly visit. While going there one Winter, with her aunt, Maria Barnett found herself the campagnon du voyage of several well-known persons—one was the mother of John Hays Hammond; she was the fascinating widow, Sallie Lee, a sister of the Texas Ranger, Col. Jack Hays. Mrs. Lee had lived in Yazoo County, but was at this time en route for California—where she married Col. Hammond, then sheriff of San Francisco County. Maria enjoyed her conversation and company and remembers handling a bracelet ornamented with the top of a walking-stick, captured in a Texas fight from Gen. Santa Anna. It was a huge ruby surrounded with diamonds, and had been presented to Mrs. Lee by her brother.

Maria Barnett—as a girl—had a remarkable memory, which she retains to this day. Some words of praise bestowed on her when she was quite young, to the effect that she had a phenomenal memory and was a juvenile encyclopedia, started in her a feverish desire to learn. When her father found that she was covering bits of paper with pencil marks, he was troubled, and shrugging his shoulders, commented, "Let her alone—one can not cure a woman of the scribbling itch."

Epidemics of yellow fever were frequent and tragic, and Maria Barnett passed through a most terrifying time for ten weeks in her own town.

Men and women were proud to own slaves—whether by purchase or inheritance, and the inevitable fortune-hunter always knew how many "woolly heads" belonged to his dulcinea.

The next exciting experience for Maria Barnett, in a social way, after a visit to New Orleans—where she saw Charlotte Cushman in Shakespearean role—was a journey, in charge of Capt. N. Milliken, on steamer "Di Vernon," which was tangled in ice at Cairo, going at snail's pace en route to St. Louis. She visited relatives here—Mr. and Mrs. Wade Heiskell—whose very handsome home was near the junction of Broadway and Bellefontaine Road. From this suburb the young girl contemplated the world on a somewhat larger scale. Mrs. Heiskell was a singular mixture of worldliness and religion. She engaged a music master for her niece and took charge of her education herself. Soon after this Maria Barnett passed through a period of religious fanaticism.

Even religion with a girl may be invaded by personal vanity. She thought it would be charming to become an Episcopal nun, and fancied herself looking comely in the habit that went along with the profession. It took much expostulation and ridicule to finally cause her to renounce these intentions, and to please her uncle she began to receive the attentions of young men—one of whom escorted her to hear Jenny Lind—the Swedish Nightingale. St. Louis was undeveloped in those days, and Barnum, after examining every one of its public halls and finding them inadequate, had, at his own expense, to tear down partitions between a number of rooms in the second story of a building on Market Street—Wyman's Hall—opposite the Court House.

During her stay in St. Louis Charles L. Buck, of Vicksburg, called to see her on his way to New York, bringing news of her family. He learned of her religious aspirations, and soon after her return to Vicksburg told her he would prefer, above all other things, to facilitate her in taking the veil, but it should be a white one before the altar with him. His argument prevailed and a few months after they were married.

Mr. Buck was a promising young lawyer who had the usual struggles on beginning his career. For a time he and Horace Miller edited a paper in Vicksburg called "The True Issue." During their honeymoon, Mr. and Mrs. Buck were entertained at the executive mansion by Governor and Mrs. Foote. Mr. Buck was elected to the Legislature and served even after the State seceded. In October, 1858, the Mississippi Legislature met, and Mrs. Buck spent some time with her husband in Jackson. During that time John Brown, better known by his sobriquet of "Ossawatomie," made his famous raid into Virginia. Mrs. Buck and her children went to New York in the summer of 1860. The steamer Great Eastern, in port, and the first Japanese Embassy, were among the attractions of the city. In 1862 the Buck family went to their plantation called "Riverside," on Sunflower River, in consequence of Vicksburg being threatened by the Federal fleet. The plantation house, being occupied, they took possession of a cottage near Deer Creek. This was the scene of much inconvenience and distress. The annual flood exceeded anything before known. After three weeks the water receded, leaving several inches of ooze filled with refuse matter, and as a consequence swamp fever became epidemic.

Mr. Buck was taken ill and chances for his recovery were small. The cabin was partly under water, and the sick negroes, as a matter of charity, were also brought to the house for better attention. Everything seemed laid low by the disease but snakes and owls, which hissed and screeched on the doorstep at all hours of the day and night. Mr. Buck did not recover. He was only thirty-eight years old, while Mrs. Buck was thirteen years his junior. She had but one thought—to escape with her children. After the water fell they went in a wagon across the country to the home of her parents, who were refugees at Yazoo City. During the journey the youngest child was ill with swamp fever, but recovered.

The next experience of Mrs. Buck was being for more than forty days under fire during the "Siege of Vicksburg." They passed some dreadful days and nights, spending most of the time in the cellar of their home without undressing or feeling safe to go into the upper part of the house for clean clothing and necessary food.

Soon after Lee's surrender Mrs. Buck was married to a distant cousin —Dr. William R. Johnston. He was a graduate of William and Mary College, as well as a Philadelphia medical school, and his war record was excellent. He had charge of a Confederate hospital at Dumfries, Va., for several years, and after was sent as superintendent to a drug factory in Tyler, Tex. Later Dr. and Mrs. Johnston went to live in what was known at the time as the "Attakapas" and invested the ruins of a fortune in a sugar plantation called "Belle Grove," a considerable part of which was given over to the culture of oranges.

It was at Dr. Johnston's suggestion that Mrs. Johnston wrote her first book entitled "The Siege of Vicksburg," which had a phenomenal sale in Mississippi and Louisiana. They moved to Missouri in 1873, locating near Sedalia, where a farm was leased, upon which a part of the town now stands.

After that Mrs. Johnston wrote a pamphlet called "Gallantry North and South." She has contributed in one form or another to many of the leading periodicals in the Mississippi Valley—the "Picayune" and "Times-Democrat" in New Orleans, and the "Memphis Appeal."

Mrs. Johnston edited a department of the "Globe-Democrat" in this city for some time.

While doing this work she had charge of the Woman's Exchange. She was editor of "The Spectator" for three years, which was published in St. Louis. Soon after this two other books—"Hector" and "Love's Young Dream"—which are in the public libraries—and a story, "Oh, Come to the West, Love," were published—the latter in a magazine. Mrs. Johnston was a correspondent for the "Woman's Home Journal," of Boston, while Lucy Stone Blackwell and her daughter, Alice Blackwell, were the editors.

Mrs. Johnston was a lifelong friend of Susan B. Anthony; she has always been an ardent advocate of equal rights for women. In 1895 she made her first visit to Europe to study art, making her longest stays in Florence, Rome, Paris and Dresden. After that she made four other trips to Europe chaperoning parties. Among other experiences she had an interview with the Pope, attended a reception given by the Lord Mayor of London, a lawn party with Lady Henry Somerset as hostess, and has seen most all of the crowned heads of Europe. But Mrs. Johnston is always able to draw deductions in favor of her own country—in domestic life, in the general tone of society, and not least of all in cooking—in fact, gives the preference to everything except works of art and historic association. One of the interesting visits abroad was to Oberammergau to see the Passion Play in 1900, when she chaperoned a party of ladies, as she did on every other journey except the first.

Twenty-five years ago Mrs. Johnston founded what is known as the "Chart Club" of St. Louis. The purpose of the club is to study ancient and modern history. It takes its name from an arrangement of sixty centuries very simply done on a small piece of paper. The story of the world is told in coloring. During the time of the supremacy of Rome it is red; the middle or dark ages are blue, the golden ages of art before and after Christ are made yellow. They are called "Drawing Rooms" and take place every Saturday morning during the winter. Among the women to whom Mrs. Johnston is deeply appreciative of the receptions given the club are Mesdames Theodore Shelton, J. B. M. Kehlor, Leroy Valiant, Huntingdon Smith, R. Hutchinson, J. Walsh, J. Scandlan, R. Shapleigh, J. W. Harrison, J. W. and W. Teasdale, Wm. Pickel, B. Saylor and Mrs. Shaughnessy. One of the out-of-town lectures given in connection with her Chart Club work was in Vicksburg, for which she was handsomely remunerated.

Mrs. Johnston's son, Judge Horace Buck, of Helena, Mont., was accidentally killed in the midst of a successful career. He was at the time of his death, in 1907, a Supreme Judge of the State of Montana.

While her son was a student at Yale she composed the class song, which was sung for several years.

Dr. Johnston died in 1887. No children came from this second marriage. The two daughters of Mr. Buck are married -one living in St. Louis and one in Alexandria, La.

Mrs. Johnston's influence would be missed very keenly in St. Louis. Her lectures in the Chart Club have been entertaining and instructive, and it would be difficult indeed to find one who could pursue this method of teaching history in her capable and interesting style. She has a remarkable capacity of describing scenes and places graphically. Her books give true accounts of the period in which she has lived, and the style is easy and pleasing. Mrs. Johnston is much beloved by her associates and friends, and is held in the highest esteem by her numerous admirers.

MRS. FRANKLYN KNIGHT

MRS. FRANKLYN KNIGHT, the possessor of a rich, sympathetic contralto voice, was twenty-two years old before it ever occurred to her to take lessons for vocal culture.

It is advised by the best music masters, as a rule, to wait until a girl is fourteen or fifteen years old, or has fully developed, before allowing her to take training for her voice, although there are instances where this rule has not been followed, and the result has been markedly successful, as in the case of Johanna Gadski, beginning at eight years, Madame Homer when very young, and a number of other operatic stars.

It was not because of the fear of over-developing her voice that Mrs. Knight did not begin; it was just because she did not know that she had a voice of unusual tone and range, and perhaps would not have realized it even then had it not been for an old "sweetheart" who called to see her when living with her sister in Kansas City, while acting as stenographer in her brother's office. This young man, who did not know she had a singing voice, brought with him on an evening's visit a piece of popular music—at least it was at that time—"Little Annie Rooney," asking her to accompany him on the piano. She laughed at his mistakes as to time and tune, saying, "Listen to me—it goes like this." When she finished he was so enthusiastic about her voice that he would not go home until she had promised to see a vocal teacher in Kansas City, assuring her that she was the happy possessor of a voice that should be cultivated and which would surely be recognized in the musical world.

Professor Kronberg was then the best teacher in Kansas City. On hearing her sing he said at once, "Put her in the best ladies' quartette," which was a professional one, giving performances in Lawrence, Sedalia, and other nearby cities, calling themselves the "Kronberg Ladies' Quartette." This went on for one year in connection with her other employment. Then, coming to St. Louis to act as stenographer for the Union Casualty and Surety Company, she took lessons from Professor James North, one of the best teachers in the city. Mrs. James L. Blair, who was president of the Morning Choral Club, of which society Mrs. Knight was an active member, wanted to know why she was not singing in the best choir in St. Louis.

Mrs. Knight began singing in the Congregational Church of Webster Groves, of which she continued as the soloist for eight years. Soon after taking this position she married Mr. Franklyn Knight, who had been a resident of that place, and with whose parents they made their home as

GERHARD SISTERS PHOTO

MRS. FRANKLYN KNIGHT

long as they lived, except when she went to New York and abroad to study. Mr. Knight is the cashier for the Waters-Pierce Oil Company.

Through Mrs. Blair an arrangement was made for Mrs. Knight to sing before Mr. Francis Fischer Powers, one of the best voice teachers of New York.

Mrs. Knight had never suffered from stage fright, had never shown any evidence of embarassment before large audiences, but when she stood before Mr. Powers, the splendid quality of voice about which Mrs. Blair had talked was not apparent, nor was the second attempt startling, because she could not utter a sound. Mrs. Blair and Mr. Fischer burst out laughing, but after a few minutes he picked out some little simple song and asked her to run that over, which she did so sweetly and perfectly, that he exclaimed, clapping his hands, "You are going to Kansas City next week." He taught a school in Kansas City in the summer and in New York in the winter, also gave a summer season of musicales for which Mrs. Knight was frequently one of the soloists. She continued as pupil and assistant teacher for several years. On one occasion while associated with him in New York she sang before the Brooklyn Union League Club, where she was given a reception that was nothing short of a rousing ovation.

Mrs. Knight's husband, also her mother and father-in-law, assisted her in studying—they encouraged her and made sacrifices in order that she might have these advantages, and she feels deeply grateful to them now, when she is giving between forty and fifty lessons each week, filling her solo choir position, and often has engagements as soloist for different musical clubs in and out of the city.

Among those before which she has appeared are the Morning Choral Club, Aeolian Hall recitals in New York and St. Louis, The Nemes—popular chamber music concerts—New York; Vanderveken Philharmonic Concerts, Scranton, Pa.; Mendelssohn Choral Club, Springfield, Ill.; piano recital concerts at Bollman's Hall; Liederkranz; Biennial meeting of the Federation of Women's Clubs, Festival Hall, Mass.; Ten O'Clock musicales, Union Musical Club, Algonquin Club, and she was the first soloist for the popular concert of the Choral Symphony Society. Mr. Alfred Ernst selected her. He was the director before Mr. Zach. St. Louis artists were given the preference in the inaugural performances and Mrs. Knight was chosen to be the very first. Mrs. Lulu Kunkel-Burg, the violinist, was the second. These concerts have proven very successful.

While Mrs. Knight was in New York studying with Mr. Francis Fischer Powers, she held a choir position in the Grace Methodist Church. Three successive winters were spent in New York before she began to teach.

Coming back to St. Louis, she sang in the quartette of the First Presbyterian Church for three years, which was one of the most prominent contralto positions in the city. At another time she studied in New York for six months with Oscar Saenger, the voice teacher and coach. Mr. Saenger was anxious that Mrs. Knight remain in New York, assuring her all the engagements she wished after a year with him. Even with this encouragement, Mrs. Knight determined to make St. Louis her field, especially as her husband's interests are centered here. Contentment is half the battle with her. She has a large class and is devoted to her church work.

When she was appointed by the Committee of the First Church of Christ, Scientist, on returning home to accept the position of soloist, she rather hesitated about casting her lot with them, but feels now, after six years' association, that she has never received such support and appreciation during all her years' experience. It is a pleasure to her to give them a message in song.

It has been Mrs. Knight's policy, as far as possible, to keep up with the times in her teaching, as well as singing, and with this in view she went to Italy for study with Braggiotti of Florence, in 1911, spending four months at that time, and again during the summer months of 1912, perfecting tone work and Italian song with Signor Braggiotti and coaching German and French masterpieces. He is an acknowledged authority on interpreting the works of the old composers.

She tries in turn to give all these ideas to her pupils, and her semiannual recitals are proof of the importance of conscientious phrasing, clear enunciation, tone work and breath control, as well as intelligent interpretation of song.

Her method—or she says she has no method—is strictly in line with the Italian. Mr. Powers had studied under Lamperti, the elder, and Signor Braggiotti has the Italian ideas of tone production and breathing.

While in New York singing she substituted for Louise Cleary, a noted contralto, in a Christmas Sunday service at St. Patrick's Cathedral, which she did brilliantly. She had only two days' notice to sing this mass of forty-two pages. The orchestra was composed of seventy-five pieces, the choir of sixty, and she was one of the quartette.

During the World's Fair in 1904, Mrs. Knight sang in Festival Hall for the Music Teachers' National Convention, and for several years has gone to Warrensburg to sing at the State Normal School May Festival. Mrs. Epstein and several other of our best singers, are included in these engagements.

Mrs. Knight has had the honor of being on the programme with James Whitcomb Riley at different times. He is a great admirer of her voice. On one occasion he went to Springfield, Ill., during Governor Tanner's administration, where she was on the programme with him. This recital was given at the Opera House and later followed by a reception at the executive mansion. Governor Tanner was highly appreciative of her singing. Whitcomb Riley paid her the compliment of saying, "In all my many years' experience I have seldom found music more in harmony with my programme. I remember the sweet, tender melody of her voice again and again with pleasure. Do you remember my poem, 'To Hear Her Sing?' "

"Such joy it is to hear her sing,
We fall in love with everything;
The simple things of every day
Grow lovelier than words can say."

Music that will call these lines to mind is not to be referred to indifferently.

It was necessary on the morning after the recital to leave Springfield as early as five o'clock. On their way to the station a stop was made in a little German coffee house to get something to eat, and while the coffee was decidedly "sloppy" Mr. Riley praised the little old man for it, saying it was the best he ever drank. The truth was he could hardly swallow it. The proprietor, puffing up, said, "I will get you another and this is my treat," so poor Mr. Riley had a chance to laugh at himself.

Mrs. Knight is an artistic singer with a fine sympathetic voice, and is considered by Mr. Kroeger and other critics the peer of contralto singers in this city, and as ranking with the very best elsewhere. She is a thorough musician, possessing a marked personality of manner which is very endearing.

Her voice has much beauty and range, and her selections are always given in most admirable taste.

Mrs. Knight's emotional analysis and rendition of folklore songs and ballads are particularly good and full of feeling; much attention is paid to phrasing and interpretation. She stands foremost in the line of our artists and in the hearts of her friends.

MRS. DAVID KRIEGSHABER

MRS. DAVID KRIEGSHABER, the pianiste, made her first appearance in public at the age of nine years, before the real music lovers of St. Louis, who gathered in former days in the piano store of Mr. P. G. Anton, the father of the violoncellist, Mr. P. G. Anton, Jr., living in our city today, and enjoying a splendid reputation as a virtuoso on his instrument, preferring the appreciation of home people to the alluring offers of fame abroad. Another of the most noted performers of the violoncello is the Russian artist, Mr. Vladimir E. Dubinsky, a gold-medal graduate of the Moscow Conservatory.

On Monday and Wednesday evenings of each week the music store of Mr. Anton, then located at 308-10 North Broadway, and later at Eleventh and Olive Streets, was the gathering place for the men and women who were instrumental largely in putting St. Louis on its present musical footing and giving it the prestige which it holds in the musical world.

St. Louis has true artists, but they are also home-lovers; many of them might be touring the country in concert work as soloists, or in grand opera. There are also many who have gained international reputations. Mrs. Kriegshaber prefers to keep the honors for her home city. At the early age of nine years, accompanied by her mother, she attended these Monday-night musicales, where she was recognized and encouraged for her unusual ability. She remembers well that she was punished each time before she could be induced to go, and that she never willingly practiced then or later; but her mother, realizing that she was highly gifted, remained firm and insisted on regular hours of practice, as well as attendance of musical performances which would aid and influence her, so that now, after years of study, she is accorded by our well-known musical critic, Mr. Ernest Kroeger, as well as others, to be a performer of finest technique, and an all-around artistic interpreter of modern composers and the classics. Perhaps she does not rank with Josef Lhevinne, the famous Russian pianist (who is the world's greatest interpreter of Johann Brahams), now living in Berlin, Germany, or even with our American pianist, Fannie Bloomfield Ziesler, of Chicago, but she has an exquisite style and finish in her manner of execution that places her very high as a concert performer.

Since its organization Mrs. Kriegshaber has been a member of the Tuesday Musical Club, which was the first piano club of any importance existing in St. Louis. Later the St. Louis Musical Club was organized. These two progressed for some time when they united under the name of

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MRS. DAVID KRIEGSHABER

the Union Musical, and under that flourished for several years, until it was changed again to the St. Louis Musical Club, of which Mrs. Kriegshaber is the president, having held this office for two years. One of the objects of the organization is to encourage and aid amateur musicians, and assist them in developing talent that might lead them to a successful career. Once or twice each year they bring artists to give concerts and for many years the incomparable Kneisel Quartette came here under their auspices. No other organization in the country, and hardly in the world, has done as much to make chamber music popular and familiar as this quartette, now in its twenty-seventh year. Once a month this club holds its meeting in the Musical Arts Building. Mrs. Paul Tupper and Mrs. George Frankel have each held the office of the presidency.

Mrs. Kriegshaber has rendered selections for the popular concerts given by the Symphony Society, and for the Morning Choral at different times during the past three or four seasons.

In 1912 she played with the orchestra, but before that her programme consisted only of solos. She has also given numbers for the Union Club, and for Mr. Ernest Kroeger's recitals; in 1912 the lectures were on "Tristan and Isolde." In 1913 an explanation of Wagner's opera, "Die Walküre," which is played as duos on two pianos to illustrate the various motifs. This opera musicale was given for the benefit of the Smith College Club Fund, which is to be used in endowing chairs in the new departments of the college work at the institution.

Mrs. Kriegshaber is now the organist for the King's Highway Presbyterian Church. One summer she acted as substitute at St. John's Church. She also gives private lessons at her home. In the Ladies' Friday Musical Club she takes a very active part. This is only for piano and singing. The meetings take place, as the name indicates, on Friday of each week at the home of some one of the members. Jewish women compose the membership almost entirely. A Shakespearean recital composed the programme for the April concert. This club was organized thirty years ago, and has always been successfully conducted, numbering among its members many of the best musicians of the city. The Jewish women of St. Louis form a class of the most gifted, skillful and appreciative members of every club and society that has ever been in existence. Their congeniality and talent is undisputed. The charter members of the Friday club are Mrs. Louis Hirsch, Mrs. J. P. Weil, Mrs. Adolph Drey and Mrs. Joseph Glaser. The club numbers about twenty-five members, and their work shows the skill of professionals.

We have much for which to thank our musical associates. We could have no better friends—the charm of their song and music which unfolds to us all the delights of the works of the great composers, and who through the medium of their skill and emotions in interpreting the masterpieces revive and cheer us physically and mentally.

Mrs. Kriegshaber was born in Tipton, Missouri, and while a child of seven came to St. Louis, beginning her music lessons with Mr. Ehling, under whose tuition she remained for seven years. Going through the grammar and high schools, she also took lessons on the organ during that time from him. At the age of eighteen this was followed by a year's study under Mr. A. Epstein, and a course of harmony for five seasons with Mr. E. Kroeger. She has never gone abroad to study, never gone away from St. Louis for any instruction in her musical education, believing that she could be guided in this development just as well by resident instructors as by those living abroad, and results show that she has been wise in her judgment.

Mrs. Kriegshaber was Miss Stella Weiner. Her father, Joseph Weiner, died some years ago, and will be remembered as the druggist who owned the pharmacy on Twenty-eighth and Washington Avenue for many years. Her mother resides in the house next door to her, and a sister, Mrs. M. A. Goldstein, is a resident of Chicago. Mr. David Kriegshaber, her husband, whom she married thirteen years ago, is a native of Kentucky. He is engaged in the wholesale liquor business. They have two children.

At these Monday musicales at the Anton Store all were welcome who wished to take part and enjoyed music. Those who wanted to play were cordially received. There was much string music with piano accompaniment, trios, quartettes, quintettes, etc. Among those taking part prominently were Mr. Louis Hammerstein, G. Herrich, Ernst Spiering, Egmont Froelich, John Boehmen, Madame Strothotte and her son, Arnold; Robert Bernays, who later married a sister of the bandmaster, Sousa, and resided in Washington until his death; Frank Gecks, Sr. and Jr.; Mr. Ehling, Miss Lina Anton, and others.

P. G. Anton, Sr., was quite a composer, and one of the real worthwhile compositions played at the St. Louis Centennial celebration of the musicians held in St. Louis in 1909 was his "Symphonic Overture." Mr. Anton died in 1896. His daughter, Lena, married Mr. August Roebbelen, who was for eighteen years the secretary of the Philharmonic Orchestra of New York. They have one son.

Lena Anton made a concert tour of the country and she stands now as one of the leaders in the pianistic world, especially in the rendition of modern works.

Another successful St. Louisan was Emmy von der Hoya, who married Mr. Schultz, of the Boston Quintet Club, and whose son, Amadeus, at the age of seven years, was a wonderful violinist. When nine years of age he played in the Kaiser Saal before the King and a most critical audience. Although this privilege was not usually granted to children as prodigies, yet this boy was received on account of his mature work in spite of his youth.

Theodore Spiering, the son of Ernst Spiering, of the Spiering Quartette, of Chicago, which was one of the best known for many years, has made a great reputation in Berlin, where he recently, after a few hours' notice, was called on to lead one of the noted orchestras of Berlin in the rendition of the most difficult of Brahms' masterpieces, which he did so brilliantly that it has added much glory to his growing fame.

Still another is Charlotta Hax Rosatti, who was a grand opera singer. She played before the most critical houses in St. Petersburg and all of the principal capitals where the German language is spoken and where Italian opera was at home. She never failed to make a success of her work at any one of these places.

Mrs. Strothotte was one of the founders of the St. Louis Philharmonic Society which had Sobolewski as a leader and of whose family some members are still living in St. Louis—Olga and Selika, a singer and teacher who gained quite a reputation in Europe.

During the period of these musicales there was no artist of any reputation who was not at some time the guest of this St. Louis coterie headed by Mr. Anton, Sr. Among them Winiawski, one of the greatest violinists whose style of playing was on the order of Ysaye and who was also a famous composer; Wilhelmj was a visitor; his reputation was universal; Rubinstein, Ilma de Murska, Jenny Lind, Sternberg, celebrated Russian pianist, and others.

Ernest Kroeger, R. S. Poppen, Mr. North, Chas. Kunkel, were all pupils of Mr. Philip Gottlieb Anton. Mr. Anton, Sr., studied composition with Rubinstein under Sechter in Germany.

Another place where later musicians gathered was with Chas. Balmer, the owner of a music store, and organist at Christ Church Cathedral. Mrs. Balmer was a well-known musician; she died a few years ago.

When they met at these musicales it was with ambitious motives, not merely for the pleasure of pastime. As soon as a composition would be published by a first-class house in Europe, they would get it, and it would be studied, discussed, and in that way they kept in touch with the progress of the musical world. This is still done by the survivors of that old class of music lovers.

Mrs. Kriegshaber's exquisite execution makes the listener feel at ease —contented to hear the continuous stream of melodious combinations coupled with perfect harmony.

In the allegro parts, and particularly where the "scherzo" division develops, one hears a perfect "staccato" which makes one think of sparkling brilliants flashing out of the keyboard from under the flexible touch of her wonderfully developed fingers. At the climax of her performance one lives through happy moments of esthetic pleasure, so that one is loth to come from under the spell of her music.

Mrs. Kriegshaber is a brunette with a brilliant complexion and engaging manners, very simple and unaffected. She is ever ready to delight one with her music.

KAJIWARA PHOTO

MARGUERITE MARTYN

MISS MARGUERITE MARTYN

MISS MARGUERITE MARTYN holds a unique and important position in the newspaper world. There are not many women in St. Louis today, or in the country, who can do the work she is doing—writing and illustrating her own stories, in an original and unique style. She is an artist in the truest sense of the word; her feature stories, interviews, descriptions of places and people in all walks of life, from countesses to cooks, and cardinals to criminals, are made still more photographic by apt and faithful illustrations and portraits.

They reveal the essential characteristics—let them be eccentricities, peculiarities, perversions or syncrasies, she catches and portrays them with a skillful pen—both in words and pictures. Her conceptions are markedly original in every detail. It is a wonderful faculty, to be able to take a pencil and reproduce one's impressions in such a manner as to give instruction as well as pleasure. Miss Martyn's pictures have an influence for good—they depict dangers and temptations, evils and vices, and make appeals for better conditions in morals, municipal affairs, politics and labor problems, and many times catch the eye of people who do not read in detail much about needed reforms and improvements—in that way securing their endorsement and assistance. Sometimes the freakish styles in dress of women, and doings in society among its devotees, come in for a measure of laudable criticism.

Her pictures are always looked forward to with a great deal of speculation and interest by men and women of all classes, not being trivial or light, but carrying messages that are appropriately suggestive in their meaning.

Marguerite Martyn's mother was Miss Fanny Plumb, of Springfield, Missouri. Her family have lived there for four generations. Portland, Oregon, was the home of her parents during their early married life. When Marguerite was five years old her father—a Virginian—died suddenly at the age of thirty years while occupying a position as railway superintendent at that place. Her mother was left a widow with three little children. She studied telegraphy and was given employment by the railway company with which her husband had been connected. When Marguerite was seventeen years old they moved back to Springfield, Missouri, where their friends were among the best socially.

Realizing that Marguerite had unusual artistic ability, her mother sent her to St. Louis to take a four years' course in the Art School of the Washington University.

At Springfield her life had been very sociable, but she preferred to dispense with this for the far more interesting and absorbing work of her profession. Her brother Philip has influenced and encouraged her in her chosen work in many ways.

Miss Martyn says the most practical way to get an education to become a newspaper artist is to keep continually drawing and practicing. Of course it is good to get the elements at school, but keeping at it until one cultivates a style of one's own is the best method. If one is persistent enough a style will evolve of itself. The main idea in newspaper work is to do something original. Good drawing is necessary, but the important thing is the idea. And technic is also necessary, one must forget all about materials. Miss Martyn had quite a bit of trouble mastering pen and ink drawings—putting them in the proper shape for reproduction—which she learned after going on the newspaper.

During the World's Fair in 1904, Miss Martyn made a poster, which she thought would be applicable and timely to its closing, and carried it to the Sunday editor of the "Post-Dispatch." While he found it good, it was too late to make use of it. He requested her to bring in other drawings. She took a whole portfolio of them, for inspection—sketches that she thought would be suitable for newspaper work—black and white drawings. She was promised employment, but did not go back until a year later, when she was taken on the staff in the art department, where illustrations are made for the Sunday Magazine stories. This work was continued until four years ago, when she began illustrating her own stories, and since then has been under contract not to sign her name to any sketches except those made for the "Post-Dispatch."

Up to that time she had never written a story—in fact, avoided writing letters whenever it was possible—and when given an assignment to go to Belleville, to interview a woman, she told the managing editor it would be impossible, she could not do it. He insisted on her trying, and on her return she told him she had written the story—had done the best she could—but there was nothing in it worth while. He remarked, "The story blew up—did it?" but kept it to see if there was any merit in it, and later called her in to say "In the very last paragraph there is a germ of a story; now begin again and write it backwards." That was the first instruction she ever had, and she has been writing successfully ever since.

This gives an idea of the newspaper point of view—most writers work up a story to the climax, but the newspapers want the last development in the first paragraph. Of course that rule does not hold good in every case.

There is not, as a usual thing, much in journalism for women, except in feature work, because men can do general reporting better. There was a time when a woman newspaper reporter was considered a novelty—just like a war correspondent, and a time when women were looked down upon for working for a newspaper that "sells for a cent a copy," or for going to get information about the private affairs of women. The general opinion, in regard to their work, has changed very much, and the woman who can furnish stories or sketches that keep up an interest in the paper for which she writes, as Miss Martyn does, is regarded much the same as if she were engaged in any other profession—and demands the admiration of those who realize her superior skill.

Some newspaper writers think it is the most thankless task in the world. There are high-browed persons who look upon one doing this work with contempt. Writers who come in actual contact with the persons written of—who deal with facts and real flesh-and-blood people—have the greatest opportunity for useful influence. Readers may remember the beautiful words of fine writers, but real-life stories and experiences are the ones from whose lessons the multitude profit.

There are persons who imagine themselves too finely constituted, who flee from publicity and its agents the reporters—as if from the plague. Unless they have some fault, some shame to hide, there is no need to fear a fair-minded reporter. And then, of course, there are those who seek publicity, and they are nuisances.

Miss Martyn says: "Weak and thoughtless reporters themselves encourage this attitude in snobbish, undemocratic, useless people. They are inclined to take too seriously the slightest activities of the so-called upper classes, and to treat too lightly the movements of everyday folk, among whom life is really lived, and drama, romance and material for stories always building. One young girl reporter actually chose between the alternative of marriage and suicide rather than ask a gentlewoman the details of her published application for divorce. It turned out that this beautiful and fashionable 'lady' wished to be freed from her husband, because he had lost his fortune, and could no longer shower her with the luxuries and clothes, which had in a great measure made her beautiful. The girl reporter had turned in any number of good stories and had never hesitated to pry into the affairs of the poor and unfortunate, but the rich woman dazzled her. She was convinced that her plight was pitiable, and her feelings were to be protected from publicity. Luckily for the sake of journalism's reputation the girl reporter chose marriage instead of suicide, when she refused this assignment."

There is a large school of short-story writers who delight in writing of the adventurous element in newspaper work, and not a few who like to explore the underhanded methods of getting news. When Miss Martyn took up this work she was told that, with her sensitive nature, her feelings would become blunted or she would not last a week in the business—but instead, is far more sensitive to other people's feelings, with an increased sense of mercy and sympathy, and her sensibilities are not any the less acute through experience in all kinds of assignments. She has never been asked to, nor would she use any means of obtaining information that would in any way lower her self-respect.

As to the romance of journalism, when one must get down to work at eight a. m. and work until five in the evening, and arrange one's leisure so as to be fit for the same routine next day, the vision of adventure is soon forgotten. It is true that reporters and newspaper artists are always on the spot, whenever something is going on, but they are there in the roll of on-looker—never participant. Sometimes they feel that all of life is going on without them; their chief interest is in getting back to the office, and putting their impressions into the next edition—being ready for tomorrow's biggest event, which crowds yesterday's out of their mind. Exciting? Of course, it might be that—but one must forbid the indulgence. An artist and writer must have an absolutely steady hand and concentration of mind, or there will be no good work accomplished.

All of Miss Martyn's writing and drawing is done in a crowded corner of the same big room in which the rest of the editorial staff write. There are a hundred working in the same big room. There is the noise of typewriters, telegraph instruments, and the presses above and below. These sounds, of course, in time become a dull monotone, and their minds are so quiet, so intent, that if a woman comes in and raises a voice that is in the least bit strange to them, she disturbs the serenity and they look up to see the cause.

It is often asked if interesting friendships are not formed among the distinguished persons interviewed. Miss Martyn likes to be friendly and remain in touch with them, but before her story about one is on the press she is busy getting material for another. The new subject crowds the last one from her memory.

As to what is her favorite among the wide variety of assignments she has covered, the "Lid Club" story stands out most vividly in her memory. She spent several evenings visiting these places, and her faithful report and sketches had much to do with the city investigation, the grand jury report, and the eventual closing of at least those she visited.

Substantial results like this can not fail to give her a satisfied feeling of accomplishment, instead of thinking her sketches go to light the fires of many homes without being read.

Journalism seems to be the most fugitive, as well as the most thankless, of all work, but when one observes how easily a mob is swayed, and led this way and that, one is almost appalled by the opportunity at the disposal of a newspaper worker. If one can ever so insidiously, with just a word here and there, a cartoon now and then, sway the people to a greater faith in and respect for the good work and influence of the newspapers, one will not want to do anything higher either in literature or art.

The work of the reporter is often unjustly condemned. Many evils are exposed, of which nothing would be known were it not for the newspapers. The fear of publicity has checked many a dangerous conspiracy in the planning, and while scandals are given notoriety, a moral and a warning go with them that serve a good purpose.

Miss Martyn is frequently asked whether she makes notes and sketches during her interviews. It is very odd that while some people insist upon it, others will shut up like clams when they see the note book appear. Any sort of notes destroy conversation, and relying on one's memory is by far the best. Sketches are made on the spot, unless the physiognomy is one not easily forgotten. In interviewing she shows a rare ability—asking but few questions and then listening so intently one feels impelled to give the desired information. One of the first qualifications of the interviewer is not to do all the talking.

This talented woman has the face of an artist—she is slim, rather tall, with red brown hair and beautiful brown eyes. To say she is quiet does not express it—meek is the proper word, not realizing that she is doing anything out of the ordinary, nor that the skillful way in which she handles her pencil ranks her as unusually gifted. She says "anyone could do as I—if she only took a pencil and tried," which many of us might be inclined to argue.

Miss Martyn was married to Clair Kenamore, who holds the position of Telegraph Editor on the "Post-Dispatch," in 1913.

MISS MARY C. McCULLOCH

THE name of Miss Mary C. McCulloch means much in the educational circles of St. Louis—she is the supervisor of all the public kindergartens in the city, and has held this position for many years.

Very early in life Miss McCulloch manifested a keen interest in the children with whom she came in contact, gathering around her the little ones in her neighborhood and entertaining them with stories and games. Her successful work in the Sunday school, with large numbers of younger children, attracted the attention of Mr. Eber Peacock, superintendent of Sunday schools (who was then president of the Board of Education), and to him she is indebted for the suggestion to take up kindergarten training.

A letter of introduction to William T. Harris, superintendent of public schools, led to a conference with him in which he presented strong arguments in favor of this profession for young women, and encouraged her to accept a position as volunteer assistant at the Pope Kindergarten.

The next year she was transferred to the Stoddard Kindergarten, where she served as assistant and director for eight years. The Board of Education selected Miss McCulloch to assist Miss Dozier, because of the ill-health of the latter, and assigned to her the supervision of the afternoon kindergartens. Several years later she was given the supervision of all the kindergartens.

A broad field of influence was offered her through the position of kindergarten normal instructor—having interpreted to hundreds of young women the educational ideals presented by Froebel in his "Mother Play Book," "Pedagogics of the Kindergarten," "Education of Man," and taught them stories, songs and games, thus fitting them for the development of younger children in the home, kindergarten and playgrounds.

Miss McCulloch was prepared for this special work by the lectures and inspiring influence of Miss Susan E. Blow, the founder of public kindergartens in St. Louis, with whom she was closely associated for eight years.

To the genius of Mrs. Clara Beeson Hubbard, the author of "Merry Songs and Games," she is indebted for the revelation of the value of the spontaneous play of childhood.

In the early days of her kindergarten experience she availed herself of the literary advantages offered by the lectures given at the Eads Kindergarten by William T. Harris, Susan E. Blow and Denton J. Snider.

MISS MARY C. McCULLOCH

Since the organization of the St. Louis Froebel Society, twenty-five years ago, Miss McCulloch has served as president. The different kindergarten teachers of the city come together once a month to hear lectures by specialists upon subjects either directly or indirectly related to child nurture. Susan E. Blow, Kate Douglas Wiggin, Hamilton W. Mabie, Elizabeth Harrison, Lucy Wheelock, Emelie Poulson, Marie Shedlock and many other gifted speakers have addressed the society. The annual kindergarten day festival, held under the auspices of the Froebel Society, is an important event in the life of the kindergarteners, who assemble in the Liederkranz Club to sing the songs and play the games that delight the children. It is always a joyous occasion for those who participate in its pleasures.

Believing that the work of the kindergarten could be more effectively done if the co-operation of the mothers was gained, Miss McCulloch has been indefatigable in her efforts to establish mothers' meetings in all the kindergartens. In many districts of the city these meetings are proving of inestimable value in bringing the home and school nearer together, and in the development of the true community spirit.

For years Miss McCulloch, as vice-president of the Playgrounds Association, was active in furthering the interest in this good cause. She has kept in touch with the trend of the kindergarten movement, and progressive methods, by attending large educational meetings and entering into discussion of subjects of educational import.

At the Milwaukee meeting of the National Educational Association she was elected president of the kindergarten department. She is a charter member of the International Kindergarten Union, and was chosen for its first secretary. She also has held all important offices in this world-known organization, including the presidency, and has served on many committees with loyalty and efficiency.

Two years ago Miss McCulloch passed through one of the happiest experiences of her life—she joined a party of kindergarten co-workers on an outing which was known as "The Froebel Pilgrimage." Over 100 teachers made the journey across the ocean on the steamer "Devonian."

For many it was the first trip abroad and was most enjoyable because of the association of so many congenial companions. The journey was one of complete rest and relaxation, so that the travelers were in good condition to appreciate sight-seeing and social pleasures.

On the way to Germany they were joined by representative kindergarteners from Edinburgh, London, Paris, Munich and Frankfort, who were eager to participate in the festivities planned to take place in Blankenburg—the town where the first kindergarten was established in

1837—and where the pilgrims were cordially received and entertained as guests in the homes of the people, as the hotel accommodations were not sufficient for such a number of strangers. They all entered into the spirit of the celebration. Some of the older residents had received their training in Froebel's first kindergarten. The town hall was chosen for the festival, and under Miss McCulloch's leadership young and old marched, danced and played games with childlike abandon. The party also drove in coaches about twenty miles to Oberweissbach, where Froebel was born in 1782, and visited the church where his father was pastor. A visit was made to Schweina—a village near Froebel's last abode in Marienthal—where his body lies buried. At his monument fitting tributes were paid to his memory—children scattered flowers, his old pupils in the "Garden of Children" decorated his grave, the Froebel pilgrims offered beautiful wreaths and Miss McCulloch read Miss Blow's "Tribute to Froebel."

"It is the supreme privilege of genius to repeat the creative deed of God and make men in its own image," she read. "In thousands of hearts wherein he has quickened nurturing impulse; in thousands of minds wherein he has quickened nurturing impulse; in thousands of minds wherein he has awakened nurturing ideals; in thousands of wills consecrated by his influence to nurturing service, Froebel lives today.

"As you meet to honor his memory think of him not as dead, but as living an expanded and multiplied life. His spirit speaking through the mother play is bringing innumerable women to consciousness of their own deepest yearning and highest mission. His version of truth symbolically presented in the kindergarten gifts is stimulating the prescient imagination of innumerable children. His solitary call to live for the children is echoed by a world chorus. Not in the grave is Froebel to be found, but in the books he wrote, in the kindergartens he created, in the new consciousness he called forth."

For several seasons Miss McCulloch enjoyed the privilege of being a student at the Concord School of Philosophy, where she mingled with such delightful people as Emerson, Alcott, Davidson, Miss Blow, Miss Peabody, William T. Harris, and others; also spent one summer in the literary school conducted by Mr. Davidson in the Adirondack Mountains.

Miss McCulloch was one of the charter members of the Wednesday Club and has been a member of the educational section for many years. She was the chairman of the Entertainment Committee of the Child's Welfare Exhibit which was held in St. Louis in 1912.

As the name indicates, she is of Scotch descent on her father's side. Her maternal grandfather was Dr. John McChesney, a noted surgeon of Potsdam, N. Y. Before her marriage Miss McCulloch's mother was a teacher in the St. Louis public schools. She has been a widow for the past ten years, and now at the age of eighty-six retains her mental vigor and is interested in all of the vital questions of the day.

Miss McCulloch is an energetic and sprightly woman, overflowing with an abundance of vitality, which is the keynote of her success. It is positively infectious as far as the children are concerned. They become animated and bright as soon as Miss McCulloch mingles with them, and look forward with happy anticipation to the days on which she tells them stories. The influence for good of such a woman as Miss McCulloch in the lives of the many hundreds of children over whom she has supervision can not be estimated.

Her picture may show the twinkle in her eye, but it does not express the music in her voice. What a delightful world this would be for children if everyone understood and loved them as Miss McCulloch, the "children gardener," does.

DR. MARY HANCOCK McLEAN

DR. MARY McLEAN, one of the skillful surgeons of St. Louis, was born in Washington, Mo. Dr. Elijah McLean was her father, a general practitioner of that place for many years. He was born near Lexington, Ky., and was a son of the Rev. David McLean, a Baptist minister, who came to Missouri to fight the Indians. Elijah McLean had the misfortune of seeing one of his brothers scalped by the red men. Schools were broken up by the Indian wars, so that he had very little opportunity for gaining an education. However, he was a great reader and constantly improved his mind by investigations and scientific research work, standing at the head of his profession for over thirty years. Dr. McLean determined to give his children the advantages which he himself could not have, and this daughter, Mary, was sent to Lindenwood, St. Charles, Mo., when thirteen years old. Previous to this she had private instructions at home under a tutor. She remained in Lindenwood three years, graduating with the class of 1878; then studied at home again under a tutor for another year and entered Vassar, which she attended until completing the work of the sophomore year.

Mary C. Stafford was Dr. McLean's mother. She was born in North Carolina, of English ancestry, and was the daughter of the Rev. James Stafford, a Presbyterian minister, who left the South because he was refused the privilege of preaching to the negroes. After that he moved to Illinois. His daughter became a teacher in the public schools, and was acting in this capacity in Missouri when she married Elijah McLean. Dr. Mary McLean's mother died of the effects of a fibroid tumor. Surgical operations were not performed at that time; this is not considered a major case today, and it is with the deepest regret that Dr. McLean realizes how easily her mother's life might have been saved had she or others known then what is now done by means of surgery.

After Mary McLean returned from Vassar to her father's house to spend her vacation she thought of taking up law. With her father's assistance she read Blackstone for one summer, but gave it up. Then she and her brother were both sent to Ann Arbor, Mich., to take a course in medicine. After a few months her brother decided he did not like the study, but she continued, graduating in 1883. One of her classmates, while attending the University of Michigan, was Dr. William J. Mayo, one of the Mayo brothers who have achieved such fame for their extensive and successful practice and hospital work in Minnesota. Dr. McLean came to St. Louis in 1884, in April. A year later she was appointed assistant physician for the Female Hospital. This was a large institution with a capacity of almost three hundred beds. Since then it has been annexed to the City Hospital and forms a part of that department for the care of women. Dr. McLean was the only woman who ever held that position, and it was considered quite an honor.

There was a strong prejudice against women in the profession at that time, but the good work she did overcame, in a great measure, the feeling. In 1886 she was elected the first, and only woman member for fifteen years, of the St. Louis Medical Society. The opinions given of her work are of the highest and best; it is so carefully and thoroughly prepared. Her brethren of the medical fraternity recognize her skill and ability in meeting baffling, intricate phases of different maladies. Her specialty is the treatment of the diseases of women, and the surgical cases that come up in this connection. She is a woman of great strength of purpose and individuality of mind. Cool and collected in operating, she inspires her patients to confidence as well as her assistants.

Dr. McLean says she has been greatly assisted by Dr. Howard Kelly, of Johns Hopkins University of Baltimore, who gave her every opportunity to witness his work in hospitals and office. It was he who advised her to branch out and do more general surgical work, including all branches of abdominal surgery. Dr. Cullen, of the same institution, was also of great assistance to her. Dr. McLean operates in many of the hospitals in the city. Her office hours are in the afternoons at her home.

In speaking of her experiences, in the beginning of her professional work after going through college, the Doctor went back to Lindenwood and lectured there for a year on health and hygiene, for which she was paid $5.00 each time. While an interne at the Woman's Hospital she received no salary—but had few expenses—as board and laundry were furnished. This work gave her much valuable experience. Leaving the hospital she went into private practice with Dr. Lavelle, a pioneer in the profession. Her office was upstairs and Dr. Lavelle's downstairs. For three weeks she did not have a single patient, and became distressed and discouraged—thought of leaving St. Louis—but discovered that the maid who answered the door was one who had been in the employ of Dr. Lavelle for many years, so she saw the necessity of changing to a downstairs office or getting a new maid. She did both and prospects looked brighter. After the second year she was self-supporting and patients gradually increased.

Dr. McLean, referring to her first major case, says it was of the utmost importance to her—she spent days preparing for it. This was on an old colored woman who had been her servant. It cost her $250.00

to get the woman's house arranged as a hospital for the occasion; she also engaged the services of two trained nurses, and for three days lived in a state of anxiety. But the colored woman survived. Since then no operation has seemed so difficult.

Some years back Dr. McLean went to Japan, intending to establish herself as a surgeon there, but her health would not permit so she returned bringing students with her, whom she has thoroughly educated so that she could send them back fully equipped to open hospitals and do surgical work in their own country. Some time ago Japanese women in need of surgical assistance were not allowed the services of a male physician and died without it; there were no women doctors, but since then, due to the efforts of the missionary workers, this is gradually changing, and one of the young women who has just graduated under the guidance of Dr. McLean, will be the eighth woman surgeon in China. Since the new form of government much is expected in reform lines in China, and the opening of new fields of work for women in all directions is but a question of time.

St. Louis is justly proud of Dr. Mary McLean. She is an honor to the profession which she has chosen and to the city in which she resides. Her practice is very extensive. Those who have come in contact with her have profited and benefited by her knowledge.

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MISS LOUISE McNAIR

MISS LOUISE McNAIR

HOSMER HALL, a school for girls, is presided over by Miss Louise McNair. This school was founded in 1884 by Miss Clara G. Shepard and Miss Martha H. Matthews, and, at a later date, was incorporated under the laws of Missouri. In 1896 Miss Matthews assumed sole control of the school when it was removed to its present location at Washington and Pendleton Avenues.

Upon the death of Miss Matthews in 1907, the management was transferred to the present principal, Miss Louise McNair, who had for many years been closely identified with the school. Hosmer Hall was founded a few months after Miss Cuthbert's school closed, which was one of the early schools for young girls.

The aim of Hosmer Hall is to fit girls for the responsibilities and opportunities of later life, to lay the foundation for a broad and wise intelligence which will enable them to live worthily wherever the future leads them, and to develop the highest type of American womanhood. Over a quarter of a century of activity has given this school a standing which is sufficient evidence of work done.

Founded at a time when college education for women was in its initial stage, Hosmer Hall has from the beginning laid especial stress upon fitting its pupils to enter the leading women's colleges. Miss McNair is often asked why should a girl spend time in learning mathematics and Latin in college, studies which they rarely ever put to practical uses. She believes very strongly that those subjects are of value because they give a fine mental training by reason of their very difficulty. One does not acquire character and the proper training by doing the things that are easy, but by doing the things that are hard and tax the reasoning powers, and therefore Miss McNair believes that school work should be difficult, also that the knowledge gained from the study of mathematics can be obtained in no other way. She believes that a girl can make a better loaf of bread by knowing latin and mathematics than she could with any amount of study of domestic science alone. In other words, why does an educated woman manage her house well? Because she has had educated training. The best thing Miss McNair says that we can start children in this life with is a trained mind—either for mental or physical work—then they are prepared for whatever must be done.

She believes that children should, in school, have enough work to keep them busy; that while they are attending school their business is to go to school; that if their spare time were spent, as it was some years ago, in learning the lessons of domestic life she could feel different about engrossing most of their time; but when their spare time is spent in going downtown to matinees and picture shows she protests very vigorously. The important thing she wishes to do is to train the girls' minds, but let them do their own thinking. She wants the girls whom she teaches to turn out the kind of women who are going to do something with their lives, and that is true of the majority of the alumnæ of this school. There are many who have been successful—Misses Sara Teasdale, Caroline Risque, Zoe Akins—are among the notable women in our town, and many others who have gone to distant homes are living useful lives—lives with a purpose.

Miss McNair says it is no slight matter to send a girl away from home for one, two, or three years of the most impressionable years of her life; and yet many parents are so situated that this is the only possible means of educating their daughters. In selecting a school for these important periods there are many things to be considered. Shall she go to a school in the country or to a city school? Shall she go far away from home, or shall she be near enough for frequent visits? Shall she go to a large school or a small one? Then when the school is selected there is the all-important question of the course of study she shall pursue. Shall she go to college, or shall she go to a fashionable finishing school? Shall she follow the regular course for graduation or shall she take a special course adapted to her individual needs? Shall she devote most of her time to music, accomplishments, art, elocution, etc., or shall she take the purely disciplinary studies of the old classical course? In order to answer these questions wisely for one's daughter it is necessary to think a little about the reason for sending a girl to school. For what purpose is she to be educated? It is a truism to say that education is for the purpose of training boys and girls for the business of living, and yet it is one of those truisms that come to us as new truths when applied to our own case. The first essential for wise living is character, and that is the ultimate end of all education, either consciously or unconsciously. There are certain traits that can best be obtained—that can hardly otherwise be attained—by education in school. The first of these and the most important is self-control.

The pupil begins this lesson in the earliest grades when he learns that he must not talk at all in school; that he must remain in his seat at the proper times; that he must do the work that is given him. Even with our modern methods of making the first steps to learning pleasant and interesting the old lesson of self-control is still inculcated first, last and all the time. Another lesson that is early taught, but not always learned, is punctuality. This is a lesson that one needs all through life. Diligence, application, concentration, all of these and many more traits are necessarily inculcated by the routine of school life. Of course the home, too, can teach these things, though less easily and naturally. But the realization of one's self as a member of the community can hardly be acquired in any other way. And this is one of the most important lessons a girl can learn. The tendency only to consider one's wishes and to feel that one's own idiocracies are of real importance is counteracted more easily with boys than with girls from the very nature of their lives. The football eleven, the baseball nine, the military company, all teach the lessons of the subordination of the individual to the good of the organization of which he is a member. With girls, especially in American homes, there is less frequent opportunity for this lesson. In school alone can it be easily and lastingly learned. The school has other functions besides moral training; or, rather, it secures this character development by various means. It remains to consider what intellectual pursuits are best adapted to secure these ends. The modern demand is for useful education. There is a belief that all subjects of study, so long as they are carefully taught and diligently pursued, are equally valuable for character development.

The instructors in Hosmer Hall are all graduates of the leading colleges, have had ample experience in fitting girls to meet the high standards demanded by the college entrance requirements. This ensures thorough scholarship in the academic courses, together with the greater breadth afforded by the wider scope of these subjects. It is the policy of Hosmer Hall always to have among the instructors one or two recent graduates from college, in order that their fresher enthusiasm and more vivid sympathy with the students' point of view may be combined with the greater experience and wiser judgment of those whose student days are more remote. Miss Grace Burnham is the assistant principal, with a degree of Bachelor of Arts from Washington University; Cora L. Swift, French; Alice M. Miller, Latin; H. Carolyn Percy, English, and Florence Elizabeth Lange, German, represent the teachers of languages. Alice M. Hasey, science; E. Hoefman, home economics; Sadie Ingram, Grace Jencke, preparatory department. Senta Goldberg, Harriet Downing-Macklin, Arthur Lieber, Emily J. Griffin, Elizabeth D. Slack, and Mary F. Gold, as the very efficient matron, compose the Faculty. The number of resident pupils is limited to thirty. It is the intention of the school each year to have the household composed of refined and earnest girls. The school is particularly strong in its training for college entrance. Graduates are admitted on certificate and have done commendable work at Wellesley, Smith, Vassar, Wells, Mount Holyoke, Universities of Michigan, Nebraska, Missouri, Washington University and other institutions of similar standing. Instruction in instrumental music is given by the Kroeger School of Music. The director, Mr. Ernest Kroeger, has an international reputation as a teacher, composer and concert pianist, and his assistants are all trained musicians.

Miss McNair has been very successful as the follower of Miss Matthews in the management of Hosmer Hall. She was a student of Mary Institute, and after graduating there taught three years in Hosmer Hall, and then attended Wellesley College. Returning to school after her course at Wellesley she again taught at Hosmer until the death of Miss Matthews, when she accepted the position of principal, which she has held for eleven years.

Miss McNair was born in St. Louis, the daughter of Charles A. McNair and Louise Donohoe, of Glasgow, Mo. The talented musician, McNair Ilgenfritz, is her nephew.

Miss McNair has been the secretary of the Wednesday Club for many years, has acted as treasurer and a member of the executive board, and also leader of the poetic section of the club when first founded. For several years she has served as secretary of the Contemporary Club. Miss McNair is quite young to be the principal of such an important institution as Hosmer Hall. Her school is well known all over the country, and pupils have graduated from this school whose homes are in the most distant parts of the country.

Teaching with Miss McNair is a life work: she puts into it all her energy and enthusiasm, which does not fail to awaken much ambitious response on the part of her pupils. Miss McNair is of the blonde type, fair and commanding in appearance. She is greatly respected and appreciated by her pupils and associates.

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MRS. ELIZABETH AVERY-MERIWETHER

MRS. ELIZABETH AVERY MERIWETHER

MRS. MINOR MERIWETHER is one of the most forceful characters among women living in this country today. She is the author of many books, giving accurate descriptions of historical incidents of importance in the South during and after the war which have never been presented more truthfully and vividly. These forcible and impressive stories place her among the foremost of realistic writers. Her plots are skillfully conceived and developed, told with remarkable vigor, and are true pictures of conditions that are passing away, making her books important additions to the literature of old Southern life.

For over sixty years she has been a steady contributor to the leading newspapers and periodicals of this country.

Her "Travel Letters" have caused much favorable comment and interest, and discussions and arguments on political, literary, sociological and every other vital topic of the times, through the columns of the papers, have given her a well-deserved international reputation.

As a lecturer she holds the distinction of being the first woman to speak from the platform in the State of Tennessee. With Susan B. Anthony, Elizabeth Cady Stanton and other women in the pioneer field, advocating equal rights for women, she has lectured all through New England, Texas and other States. The comments made by the press all over the country about Mrs. Meriwether as a speaker were always in highest terms—"her natural oratory, keen sarcasm, sparkling wit, earnest and interesting style, glowing eloquence, etc.," are some of the terms used to express her manner of delivery and the enthusiasm she awakened.

The title of one of the books of which she is the author is "Facts and Falsehoods Concerning the War of the South of 1861 and 1865," under a pen name—George Edmonds—which was published in 1904. This Mrs. Meriwether considers the most valuable book that she ever wrote or could write, because in it she tells the truth about historical events. She says: "If you read this book you will know more about Lincoln than you ever dreamed of."

In 1877 Mrs. Meriwether wrote a little book entitled "Ku-Klux Klan; or, the Carpet-bagger in New Orleans." An Englishman, then in Memphis, sent a copy of this book to London to the editor of the "Kensington News," who gave it a very complimentary notice, telling her that if she would write a novel and put as much humor and pathos in it as she had put in the little book, "Ku-Klux Klan," he would introduce her to an English publisher who would put it out. She soon had a novel titled "The Master of Red Leaf" ready, and sent it off to London, where the publishers issued a splendid set of three volumes, gilt-edge, etc. An American firm got out a cheaper edition in one volume, paper-bound. This book was sold in Memphis at the rate of 100 copies a week.

"The Sowing of the Swords," in 1910; "My First and Last Love," and "Black and White," 1883, are some of her other stories. Mrs. Meriwether has been writing continuously, and is now busy on her "Recollections of a Long Life," which will be published shortly.

Elizabeth Avery was born in Bolivar, Tenn., in January, 1824. Her parents moved to Memphis when she was nine years old. She attended school there in a little one-story building, where the principal was teacher and janitor, until twelve years old. After that age her information and knowledge was gained from books and papers, with her father's assistance. With a practical mind and excellent memory she stored up a splendid basis for her future line of literary and lecture work. Now, in her ninetieth year, Mrs. Meriwether reads often until midnight; has all of her teeth perfectly sound; is just as interesting as ever in conversation, and spends the greater part of her time reading and writing, having changed none of her early habits, except that she does not make addresses in public.

Mrs. Meriwether's father was a physician –Nathan Avery, of New York; her mother, Rebecca Rivers, belonged to one of the old families of Virginia. Her father's ancestors came over with Penn—the founder of Pennsylvania—and were Quakers. After going South he joined the Methodist Church, to which Mrs. Meriwether still belongs. She amusingly relates that her own father said grace three times a day before meals, but her Grandfather Rivers said he didn't believe the Lord wanted to be bothered with hearing the same thing so often, so no one was surprised when one day he called the family out to the smokehouse, where the winter's stock of hams and bacon had been cured, and provisions stored for the year, asking them to join him in saying grace over everything at once for the whole year.

Mrs. Meriwether's parents died when she was a young girl, and she, with two sisters, made their home with their brother, William Thomas Avery, remaining in the old home in Memphis until they married. These two sisters are still living: one in California, Mrs. Amanda Trezevant, four years younger, and Mrs. Estelle Lamb, of Memphis, six years younger than Mrs. Meriwether.

In 1852 she was married to Mr. Minor Meriwether, of Kentucky, who later in life became a lawyer, but at that time was a civil engineer. A few years after they were married her husband enlisted in the Confederate Army; he entered as a private and came out a colonel. Service soon made his one suit of clothes ragged and worn, and just when his loyal wife was planning to send him a new one, Gen. Sherman banished her from Memphis. With her two little children she was ordered to leave her house, being forced to "pack up and go" without warning. Her husband was then with Price's army at Holly Springs. The military rules would not permit any cloth which could be made up for the Southern soldiers to go South, but a dear friend smuggled across the lines a gray civilian suit, which, after much ripping, and crying and sewing she finally made into a military coat that her husband did not know had not been made by a tailor. On returning to Memphis the military rules were that no returned rebel officer should wear his military coat on the street, but after explaining that he had returned from the war utterly penniless, Mr. Meriwether was permitted to wear it only after the brass buttons were removed. After he was able to buy what he needed Mrs. Meriwether sewed the brass buttons on again, and now the same coat is preserved in a large glass case which stands at the head of the stairs in her very interesting home.

After the war they went back to Memphis, residing there until the yellow fever broke out. Then, coming to St. Louis, built the house in which Mr. Minor Meriwether died in 1910, and in which Mrs. Meriwether, with her son, Lee, and his wife, still lives. Mr. Lee Meriwether, like his father, is an attorney-at-law. He is well known as the author of six books—"A Tramp Trip How to See Europe on Fifty Cents a Day," published in 1887. This book is regarded as an authority on the subject. Then followed, "The Tramp at Home," 1890; "Afloat and Ashore on the Mediterranean," 1892; "Miss Chunk," 1899; "A Lord's Courtship," 1900, and "Seeing Europe by Automobile," 1911, which was written just twenty-five years after the first book. Mr. Meriwether's wife was Miss Jessie M. Gair, of Missouri.

After the war was over and her children were growing up, Mrs. Meriwether, realizing the many social evils which existed, became interested in the question of equal rights for women; she wanted women to have the opportunity to vote so they might assist in correcting these evils, believing that if women had suffrage there would be universal peace, and a complete eradication of the social evil.

Mrs. Meriwether looks upon Susan B. Anthony as the "Moses" of the cause of equal rights and woman suffrage. "It was she who originated the movement in the East—she was a grand and noble woman. Instead of being the ugly, scrawny old woman that the newspapers called her, she was attractive, had enough flesh to make her shapely, and was a smart, good and sensible woman." In 1881 Mrs. Meriwether began her lecture tour with Susan B. Anthony through the New England States where conventions were being held. Mrs. Anthony wanted her to speak at these places because she was a Southern woman. As illustrative of her methods of lecturing she carried with her two cartoons, four feet by four feet, which she sketched and painted herself. The men who hated and scorned equal rights declared that no one but an ugly old maid would want to vote, one who could not secure a husband, and should a married woman advocate equal rights she must necessarily be a coarse, rough termagant, who had a feeble-minded, no-account husband. She entered the hall with these cartoons rolled up, and beginning to speak unrolled the old maid's picture, and said, "This is the picture of the woman who failed to get a husband—now in this room is one of our women who has failed to get a husband (pointing to a handsome girl of nineteen), she wants to vote, and this is her picture." The comparison, of course, brought shouts of laughter. Then, unrolling the second cartoon, she explained that it was one of herself, the cartoon represented a rough, coarse woman holding a little scared man under her arm, with his legs dangling, which she said was her husband, although the artist didn't get a good likeness of him, as he was six feet tall.

At the time Mrs. Meriwether made those addresses she was a slender, vivacious, attractive young woman, and after comparing her with the cartoon which she said was of herself there was a general roar of laughter, clapping of hands, etc. After putting the audience in a good humor she would deliver the lecture which she had in store for them. The same cartoons are hanging on the wall of her living room now and furnish the material for many interesting anecdotes which she relates with much satisfaction.

The first time Mrs. Meriwether lectured in this State on "equal rights" she received many anonymous letters; in some she was denounced as being everything but a good wife and mother. When she made her first public speech in Tennessee she went to the editor of the paper and wanted him to make the announcement, but he said: "You will have to get the permission of your husband," which, of course, was readily granted; however, Mr. Meriwether expressed his fear that she might become stage-struck, and her son—Lee—a little fellow ten years old, who was lying on the floor, interrupted, "Don't you believe it—mother will go through; she won't get stage struck." The editor, still hoping to discourage her, said people would talk about her. She answered: "They can't say I am not a good wife and mother, or that I get drunk."

On the night of the lecture, the hall was crowded to overflowing; she made a very successful address. Her brother, being so afraid she would fail, did not have the courage to attend.

Mrs. Meriwether has always been an ardent and active supporter of the cause of temperance, delivering many addresses in different parts of the country in connection with her suffrage work.

Returning to Memphis after her lecture tour, Mrs. Meriwether became the editor of a newspaper, "The Tablet." Horace Greeley came to Memphis, making a speech on "Self-Made Men," about that time. Mrs. Meriwether wrote an article which she published in her paper about it —a criticism—a humorous one. She sent a copy of the paper to Horace Greeley, who was the editor of the "New York Tribune," wanting to exchange with him. But he said his exchange list was so long he could not do so, making the suggestion that if she would advertise his paper in "The Tablet" he would send it to her for a year. She replied that if he would print the criticism she had written of him in his paper, she would do so, and send him "The Tablet" for a year. He agreed, and the "Tribune" was sent her for many years.

Mrs. Meriwether spends several hours each day writing on her "Memoirs," which cover so many, many years of active life in so many lines of work, and extending over a period of such importance in the history of the country, that it must necessarily prove an entertaining, instructive and valuable addition to every library.

MRS. PHILIP NORTH MOORE

MRS. PHILIP NORTH MOORE has achieved an international reputation as president of the General Federation of Women's Clubs, because she has proved herself a wise leader, a sound parliamentarian and an excellent executive. There are one million members in the federation. In her four years of office she has traveled more than seventy thousand miles and visited eighty principal cities and forty-one States on the business of this organization. Her term of office expired June 12, 1912.

Rockford, Ill., was her birthplace, where she attended the public school until 1870, and then entered Vassar College, taking a full mathematical and scientific course, graduating in 1873. Returning to Rockford she taught botany and French in the college there for two years. From 1876-79 the years were spent in traveling and studying in Germany, France, Holland, Belgium, Austria, Italy and England, making a specialty of the study of languages.

In November, 1879, shortly after her return to Rockford, she was married to Mr. Philip North Moore, a mining engineer and consulting geologist. He was born in Indiana and was a graduate of Miami University and the Columbia School of Mines. Since their marriage they have resided in Colorado, Kentucky and Missouri. During these years she has traveled extensively with her husband in the United States and Mexico. His interests, as consulting engineer of the different mining companies which he represents, made it necessary from time to time to visit these places and Mrs. Moore has always accompanied him.

Mrs. Moore has been actively connected with the management of the St. Louis Training School for Nurses. She is a member of the Board of Directors of the Provident Association, and chairman of their district nurse work from its inception.

Of the St. Louis School of Philanthropy she is vice-president, and is also interested in its research work under the "Sage Foundation." She is a charter member of the Wednesday Club and later served as president and director from 1892-96.

From 1901-05 she was president of the Missouri Federation. This put her in line for an office in the General Federation of Women's Clubs, of which she became first vice-president in 1904, and in 1908, at the Biennial meeting in Boston, president, succeeding Mrs. Sarah Platt Decker, of Denver. Recently Mrs. Decker died and Mrs. Moore, during

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MRS. PHILIP NORTH MOORE

the latter part of her administration, suggested that the endowment fund be used for a Decker Memorial, which was agreed upon.

Interested in the musical growth of the city, she assisted in the formation of the Musical Club, which should bring to St. Louis the very best artists in every line, and is, at the same time, loyally devoting much of her time to the larger musical organization, the St. Louis Symphony Society, in which she is an active worker.

Mrs. Moore was president of the Association of Collegiate Alumnæ from 1903-07, and one of the three alumnæ trustees of Vassar College.

By the Board of Lady Managers of the Louisiana Purchase Exposition in 1903, she was appointed a member of the Superior Jury, in which International Jury of Awards the right of membership was given for the first time to a representative of women.

Mrs. Moore has been selected as one of a committee of one hundred, of which Mrs. John Hays Hammond is the chairman, for the Women's Titanic Memorial Fund.

During her presidency of the federation, Mrs. Moore acted as foreign correspondent, and now, as chairman of that committee, still holds this office. For her this is a delightful task. The knowledge of languages, gained during her years of study abroad in that particular direction, has been of the greatest assistance. The club has quite a list of honorary members living in all parts of the world.

This honor has been extended to these women on account of the great work accomplished in their country along philanthropic, educational and literary lines. Among them are:

Baroness Bertha van Suttner, one of the members of the International Peace Conference, of Vienna; Lady Aberdeen, of Ireland; Countess de Denterghem, Dame d'Honneur de sa Majestie, Belgium; Princess Nagli, honorary president of the Alliance of Occidental and Oriental Women of Egypt; Fraulein Anna Simons, of the Royal Kunstgewerbe Schule, Germany; Miss E. C. Jones, mistress of Girton College, Cambridge, England; Signora Fanny Sampini Salazar, Italy; Countess Ayako-Okuma, Tokyo, Japan; Mrs. William Tod Helmuth, New York, and others in the principal cities of the world.

Of course, Mrs. Moore's work with the General Federation has been her most absorbing interest. In the valedictory address delivered in San Francisco at the expiration of her term of office, she "believed the federation to be united as never before, that the women had learned to know each other and work together wonderfully well. The new officers would hold to all that has been good in the past and give a new outlook to the future, and that the great task of this generation is to live down the generation that still lags behind the times."

About the work that has been accomplished—the country at large has the club women to thank for the pure food laws, the preservation of Niagara Falls from the greed of power companies, the passage of the Weeks bill for the conservation of forest lands, and much legislation looking to the welfare of women and children. Mrs. Moore urges that in all large cities women police should be appointed to supervise the conduct of young girls in dance halls and other public places.

The advice given to the club for the future by her was that women address themselves particularly to international and industrial peace, regulation of the press and drama, education, inspection of factories, and other establishments in which women are employed, and a closer watch on legislation affecting social and civil life. It was flattering to the members to know that nearly every other national organization had come to seek the co-operation of their federation.

Mrs. Moore has been a good leader, and actively progressive in raising the standard of the work of the clubs throughout the country, until the federation has become, through its representatives, a great power.

The organization has enlarged and broadened the scope of the work of the local clubs. Most of these originally had no other object in view than literary improvement and social recreation. But of late years a great change has taken place in the relation of woman's influence to questions of a public nature. New problems, vitally affecting the condition and welfare of the masses, have arisen, and many of them are of a character to especially appeal to the interest and support of women. There has never been an era where matters of this kind have been so prominently presented. Existing evils and the methods of modifying and eradicating them have called forth a wide and earnest discussion that has been taken up by nearly all of the local clubs.

The agitation has necessarily impressed and influenced the representatives of these clubs in the federation, and given that body a stimulus toward united effort to properly solve problems of reform—social and political. And in turn each advanced stand taken by the federation has reacted on the various branches.

What of the consequence? Who can estimate the vast influence and power for good to be accomplished by this army of one million earnest women? The ideals of every member are of the highest type. They are all actuated by an exalted desire to accomplish good.

They study the best methods for philanthropic labor, and strive to devise means for the uplifting of the toiling masses. It is not assuming too much to say that the federation is one of the largest and most forceful organizations for the improvement of social conditions. They have already exercised a healthy and beneficial influence on legislation, State and National, and will continue to strengthen that influence as the years go by.

Mrs. Philip N. Moore is a woman of versatile ability. Under her leadership she unobtrusively invigorated every department. Her power is the kind that demands a strong and lasting appreciation. She guides and directs with a grace that is hard to define. Above all, she is very conservative—her demands are made with quiet dignity and grace.

Harmonious features and gray eyes, that are rarely seen in a woman, and only sometimes in a man, penetrating and keen, veiled with diplomacy and kindliness, together with a fine coloring, make Mrs. Moore an unusually attractive woman.

During the last conference in San Francisco a writer on a daily paper, describing the general characteristics and appearance of those assembled and Mrs. Moore in particular, said:

"It was noticeable, when the women were gathered, that there were so many handsome and silvered coiffures where the leaders were grouped, and that every woman among them was wearing her years with dignity and grace. They were for the most part women of no particular age, whose years one does not bother to speculate upon—whose maturity gave them poise, patience, restraint and the experience that saves from fiasco.

"Mrs. Philip Moore was an example—frankly middle-aged, with a distinguished presence, the utter absence of any attempt to attain a more youthful air than becomingly belongs to her. The fresh, calm, astute face, the readiness, tact, decision and nicely gauged cordiality all belong to her."

Mrs. Moore's parents were American born, although her mother was of French descent—Elizabeth Benedict, a descendant of the Huguenots—and her father came from Wales. His name was Seeley Perry. She has two children, a son, Perry North Moore, who is a mining engineer and in business with his father, and a daughter, Elizabeth, in Montreal, in charge of the Child's Welfare Exhibit of that city. Miss Moore has made extensive studies of the milk supply of St. Louis in the Russell Sage research work, and that examination is the basis of the recommendations which are being given for the milk supply of St. Louis. She is a graduate of Vassar College, the alma mater of her mother.

MISS BESSIE MORSE

ORATORY is one of the greatest of natural gifts. Its powerful influence has always been fully recognized, and it is still one of the main factors in swaying the destiny of nations.

Before the general use of newspapers the principal means of reaching the masses was from the platform, and the far-reaching influence for good brought to bear, at all times, from the pulpit and the forum can not be computed.

The exercise of eloquence in order to please or persuade is oratory, and schools for teaching elocution, which is the proper use of the voice and gesture in public speaking or reading, have always existed for the development of this talent.

The Morse School of Expression teaches elocution, oratory, literature, dramatic art, physical culture, and aesthetic dancing. The method adopted by Miss Morse, the principal, who is also a well-known platform lecturer, is that of natural expression. The central idea is the training of the mind, body and voice at the same time. When the voice is thoroughly trained it responds perfectly to every thought, and the body likewise, so that there is perfect harmony.

Miss Morse endeavors to make her pupils understand that there is science in the work, just like in all other great arts.

It is her aim to make thorough artists of them. The influence of the school is calculated to develop many of the higher faculties, as it brings the students necessarily in close association with the standard works of eminent writers. Miss Morse gives a great deal of attention to each pupil's study of literature in the choice of selection for repertoires. Her teaching is done through the simplest methods possible—because the great aim is simplicity in everything in the form of expression. There is a reason for every thing we do, and back of all these reasons our thoughts must be clearly defined—then natural expression will follow. Better still than the old saying, "To see oursel's as ithers see us!". would be to hear oursel's as ithers hear us.

A great Delsarte principle is "from within-outward," and that is the main idea. The proper training of the body and voice until they respond perfectly to the mind will bring the natural expression. For instance, one who can not read aloud for some time without tiring, should take the training of the speaking voice, which includes correct breathing, and the right placing and directing of tones, until every vestige of strain is taken away from the throat.

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MISS BESSIE MORSE

This is of great assistance to teachers and others engaged in public work, and should be more generally taken up even by those who are not; everyone should know how to handle the speaking voice correctly. Deep breathing opens the vocal chords fully, the perfect relaxation of the jaw relaxes the vocal chords, and only then follows the right direction of the tones, and those are the three important things, breathing, relaxing of the jaw, and the proper direction of the tone; these will not only beautify and enrich the voice, but strengthen the throat by leaving it perfectly free from undue effort.

It is remarkable how poorly developed generally is the power of expression in language. Anyone who wishes to observe how little is known of the art let him go into a courtroom and see the difficulty encountered in getting witnesses—who are not confined to any class, but gathered from all walks of life—to express themselves clearly in regard to the known facts of a case. As a usual thing, it begins by the attorneys saying, "Speak louder and slower -we can not understand you," and this is supplemented by the judge admonishing the witness on the stand to "speak plainer—we can not understand you."

Again very few possess the faculty of reading correctly and distinctly from book or paper. One would suppose that there is no cultivation in the art of reading aloud; few have intonation, accentuation or clearness of pronunciation. If it is taught at all in the schools, it is not taught thoroughly, or in some way this art is neglected. Reading aloud correctly is one of the finest accomplishments and the fewest number can do it because the voice has had no rational training. This should be taught in a separate department in every school—this art of expression—whereas the development of that faculty is left almost altogether to those aspiring to the stage, and they are not usually adepts because they have not been made to understand that simplicity is the first necessity. It is a notable fact that not one person in a hundred pronounces clearly and properly; their words are incoherently mumbled, and the end syllables are frequently indistinct.

The moment one is discovered having the capacity of reading clearly and intelligently we hear the exclamation, "He ought to go on the stage." A good-speaking voice is a rarity, instead of a universal accomplishment. Most all children are urged to take music lessons, regardless of talent, but rarely an extra effort is made for their studying the art of expression. The English language, though difficult to handle, can be made, when rightly spoken, the most melodious.

In this country there is a dearth of good conversationalists, and this can be attributed to the lack of time given to the study of the method and manner of expression. Many have the ideas, but have not developed or studied how to express them clearly, concisely and forcibly. College students have the privilege of a course in elocution, but how many are there who ever study the art after finishing the grammar course, or enter upon the active duties of life?

Miss Morse has undertaken a great work, and has had a notable and deserved success. It is due, in a great measure, to her thorough understanding of its requirements and to her admirable personality, also her zeal in, and devotion to, her profession.

Among the graduates Miss Morse has sent out from her school who are distinguishing themselves are: Miss Maud W. Barnes, director of the Department of Expression in Ouachita College, Arkadelphia, Ark., one of the largest seminaries in that State; Valerine Dunn, who went first with the Suburban Stock Company, and now is a director of the Department of expression in the Visitation Convent of Mobile, Ala.; Miss Mina Pearl Finger of Marissa, Ill., who occupies the same position for the Lindenwood College, St. Charles, Mo.; Eunice Green, connected with the Sacred Heart Convent in St. Charles, where she is the director of physical culture; Naomi Weston Childers, rapidly gaining success as the ingenue in the "Madame X" Company, having been engaged by Henry W. Savage; Geraldine Albert, teacher of Expression in the Academy of the Visitation, St. Louis; Madeline McNabb, studying in Boston and making a reputation in that city and vicinity; Mrs. Caroline Delano Johnson, of St. Louis.

Miss Morse has spent much time in developing her talent. She attended a country school until thirteen years old, then the De Soto High School, the Kirksville Normal School, Soper School of Oratory in Chicago, and schools of that kind in Boston and New York. She has been untiring in the study of oratory and expression. In New York some time was spent in study under the principal of the American Academy of Dramatic Art, and since then she has visited every year in Boston and Chicago for the purpose of getting new ideas.

When Miss Morse began teaching she conducted private classes in her studio for five years. Before that she traveled under the management of a lyceum bureau as a reader, touring the North, South and West under their auspices, also giving private recitals during that time. For ten years Miss Morse has given lecture recitals.

In these, as illustrative of her style, if she gives a lecture on Shakespeare, she will give a sketch of his life and his dramas, then intersperse the lecture with readings from the different plays as she refers to them.

This is done in drawing rooms or public halls, just as her patrons demand.

Miss Morse was always, as a child, attracted to elocutionary work, but her mother decided she was to be a musician—that is one of the benefits, at times, of a mother selecting a career for a child—it arouses the determination to follow natural inclinations and do something for which it is often better fitted.

Miss Morse thought, when a little girl listening to traveling elocutionists, nothing could be more delightful than their rendition of "Curfew Shall Not Ring Tonight" and "Punch in the Presence of the Passenger." When she grew older and was sent to the Kirksville Normal School, the music-lesson money, given her by her mother, was used for a course in elocution. Returning home the next spring she could recite two "pieces" for what should have represented a year in music. One was "Searching for the Slain." Her mother's surprise can be imagined. Later she received great assistance from Miss Marion Lowell, of Washington City, who was a pupil of the celebrated Steele Mackaye, an exponent of Delsarte, and to whom she owes much for her success.

Miss Morse's school is the only one of its kind conducted by a woman in St. Louis, and her able and painstaking work in establishing this much-needed department of education is not appreciated as much as it should be, though her school has met with remarkable success.

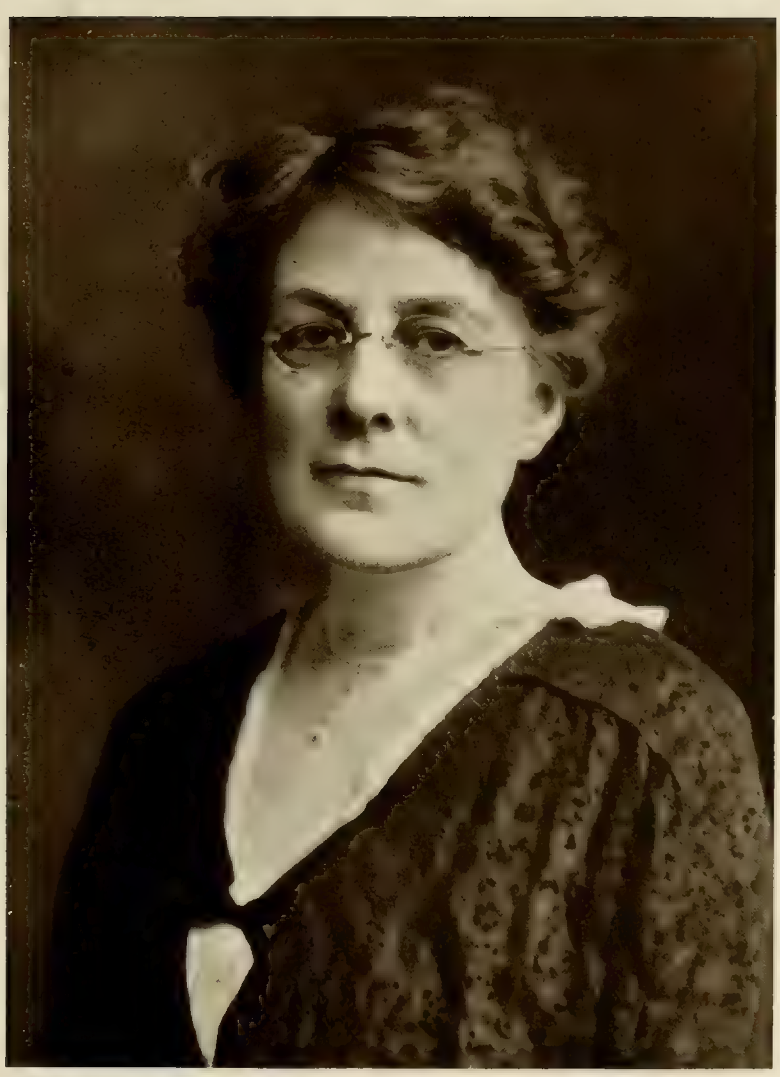
MRS. ALICE CURTICE-MOYER

MRS. ALICE CURTICE-MOYER was born in Du Quoin, Illinois. While still a baby she was taken by her parents to Southwest Missouri, where they were pioneers in Dallas County. Some of her first recollections are of the Missouri homestead, and as she says in her book "A Romance of the Road"—"of a sturdy young father who cleared and tilled the soil, making what use he could of his Eastern education by teaching the district school in the winter, and of a pretty young mother, who was never too busy to put on a clean collar (of her own crocheting) when he was expected from the field." The "Romance of the Road" is a bright, entertaining, good book, full of practical knowledge and every-day events which are made so heartfelt and interesting that one feels the better for having read it.

Mrs. Moyer is the eldest of six children; five were born in Missouri; her brother, two and a half years younger, was her playmate on the homestead where they lived until she was fifteen years old, when her parents moved into the county seat so their children could have better educational advantages, but even there they were meagre and the private instruction of her father aided her more than all the schooling.

Life on the homestead taught her resourcefulness, and how to endure discomforts, for they were pioneer children and faced many hardships. Her father, Charles L. Curtice, is a New Yorker by birth, but was in the Sixth Illinois Cavalry, during the Civil War, and has a service of four years and seven months to his credit. Her mother was Nancy Elizabeth Tinsley, of Tennessee, whose father, of English ancestry, was a Virginian.

Through her father she is related to the Wing family; his mother was Miriam Wing, of Hoosick, N. Y. Through a daughter of Rev. Stephen Bachelder (or Bachelor), Deborah (wife of Rev. John Wing), she can trace her ancestry back to this famous preacher and reformer, who was vicar of Wherwell, Hants, England, before coming to America. By reason of her ancestral connection from the Rev. Stephen Bachelder (or Bachelor), she is eligible to membership in the Colonial Dames, and through David Wing, a Quaker of Providence, who served in the War of the Revolution as an enlisted soldier in Col. John Blair's regiment, Albany County Militia, she is eligible to membership in the D. A. R. Mrs. Moyer shares ancestral claims on the Rev. Bachelor with Daniel Webster, J. G. Whittier and other writers.



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MRS. ALICE CURTICE-MOYER

The "Wing Family of America" was the first family of this county to incorporate, and every two years they hold a reunion which brings many of the estimated 100,000 relatives to the family camp fires. Mr. T. G. Wing, president of the Gorman Paint Company, of which firm Mrs. Moyer is secretary and treasurer, is a prominent St. Louis member of the Wing Family, Inc. Sir Arthur Wing Pinero, the famous playwright, is a member of the English branch of the Wing family.

While her children were quite small, a little daughter five, and a son twenty months younger, it became necessary for Mrs. Moyer to support her family. She took the surest way into the business world for a woman, that of stenographer, and came to St. Louis from El Paso, Texas, to take up this study. At the end of ten weeks she took a position for a year and a half in that capacity, and then moved to Kansas, where she became correspondent for a manufacturing concern. Always keeping her children with her, she studied with them and sewed for them at night after office hours. In addition to this she wrote stories for a juvenile paper, and now and then for magazines and newspapers. She says, as Sir Walter Raleigh said of himself, "I can toil terribly."

After five years in Kansas, the threat of a nervous breakdown sent her on the road as a commercial traveler, a position which she held for five years. During this period, her children made their home with their grandparents, who still live where Mrs. Moyer spent her girlhood days, in Buffalo, Dallas County. With her health restored by the road work, she again held office positions as correspondent, department manager, district manager, and instructor for traveling forces in Kansas City, Chicago, and Birmingham, coming to St. Louis in February, 1913, to be secretary and treasurer of the Gorman Paint Company, a position that she now holds. After seventeen years of business experience, Mrs. Moyer says that the world of business is not at all a bad place for a woman, and that no woman can know just how much she can accomplish until, for some reason, she must try. Necessity usually takes precedence in bringing out any latent power. She has been a devoted mother; her daughter, Selma, is in Washington University, and the son, Charles, in Chicago in a large mail order business house, where he holds a responsible position and is securing some excellent business training.

Mrs. Moyer's ideal of a happy life is that set forth in a conversation between two of the characters of her book, "A Romance of the Road," when the finality of earthly happiness is summed up in this way: "The surest way to happiness is work; and the surest way to keep it after finding it is work; work we like so much that it is better than play—the work that brings out the very best in us and enables us to behold and gradually approach our ideals—the sort of work that keeps us safe and sane and satisfied." This she explains does not mean that any of us always do the work we care for most, but we can at least keep the aim before us, and that is worth while. The profits of this book Mrs. Moyer is giving to the cause of woman suffrage. It is not a suffrage story, however, and only one character in any way refers to woman's rights, when she says: "If I had the gift of some great educational or political right, and it was in my power to confer it upon men, they wouldn't even have to ask me for it. They wouldn't have to wear themselves out petitioning me to give them something that is no more mine than theirs."

Mrs. Moyer has recently been selected as the St. Louis member of the State Suffrage Press Committee, and has arranged her business affairs so that she can give her time to the suffrage work in Missouri until after election, next November, and during this period will be at St. Louis suffrage headquarters.

GERHARD SISTERS PHOTO

DAISY E. NIRDLINGER

DAISY E. NIRDLINGER

NO woman in St. Louis holds a position similar to that of Miss Nirdlinger. Women who complain that no place has been made for them in the business world might benefit by her experience. Miss Nirdlinger's business career began about eleven years ago as a solicitor for a well-known advertising company. After two years she accepted the position of advertising manager of the Mercantile Trust Company, and while with this company founded and edited the first trust company monthly magazine, "The Mercantile." At the end of a year she purchased an interest in and was made secretary and treasurer of the Fisher-Steinbruegge Advertising Company, which was incorporated about ten years ago, with three officers and four employes. Today the organization has twenty-five people employed, and is the only advertising agency in St. Louis that, under one roof, can produce copy, designing, engraving and printing for every class of advertising. Miss Nirdlinger's work consists of calling upon the St. Louis manufacturers, wholesalers, and retailers, in the capacity of an advertising counselor. If they are national advertisers or have a product that can be profitably advertised to the consumer, she talks Agency service—that is, the planning and placing of the copy in newspapers, magazines, farm papers, or other mediums, as the case may require. If they are users of catalogues, booklets, circulars, and special advertising literature, she can execute that part of the work perfectly. Many of the largest commercial institutions find it impossible to give the time to handling the many details that the issuing of even a small catalogue demands; and they are, therefore, very willing to turn this part of the work over to a reputable concern, reserving the right to O. K. the designs and proofs. With the modern equipment of her company, Miss Nirdlinger can handle a simple envelope and enclosure printed in one color, or an elaborate trade catalogue of three hundred pages. She has arranged and delivered complete catalogues, illustrating men's and women's fashions, shoes, stoves, machinery, fire-brick, toys, chinaware, jewelry, automobiles and beautifully designed booklets on numerous subjects. She will take the articles to be featured in a booklet, and turn over to the customer a complete book, handling the copy, designing, engraving, inserting in envelopes and mailing. Notwithstanding the great amount of work she has done in the business world, she is the author and has had published two books for children—"Althea" and "Dear Friends." The former was adopted by the Commissioners of the Louisiana Purchase Exposition as the official souvenir for young people. Miss Nirdlinger is now at work on the third and last of the "Althea" series, "The Alvoyds," which will be published about Easter time of 1914. She attributes her success to perseverance and an honest desire to give real service, a big element that is seldom figured on the cost ticket. She believes that "All's right with the world if you're right with it," and thinks a good motto for anyone entering business life, is "If at first you don't succeed—work, and then work some more."

Miss Nirdlinger is giving practically all of her spare time to Social Settlement enterprises. At the Guardian Angel Culture Club, Tenth and Menard Streets, she has for two years been conducting a business women's literary class. Every member is a young woman earning her living, and the motto of the class is "Let me live by the side of the road and be a friend to man." Or, in plainer words, each young girl constitutes herself a good Samaritan to encourage, and better, if possible, the life of everyone crossing her path.

At the Methodist Episcopal Home, 4310 Morgan Street, an honor home for girls, another of the new-day institutions, Miss Nirdlinger conducts a weekly class in wholesome, good reading, hoping to instill into the hearts of the young people who have had so few chances for proper upbringing the idea that to every good woman the world opens wide its doors, and to every bad woman the same world closes its doors. The Methodist Episcopal Home project is the beginning of a new system for the lending of a helping hand to the helpless when they need it most.

Miss Nirdlinger is the daughter of Maximillian Nirdlinger, a writer and inventor of national repute. Her mother was Miss Julia Marie Myerson, of St. Louis. Miss Nirdlinger received a convent school education in Milwaukee, and took a post-graduate course in Literature at Drexel Institute, Philadelphia. Her birthplace was Ft. Wayne, Indiana, where her paternal grandfather was one of the first settlers and the city's most noted philanthropist. She is one of the founders of the Papyrus Club, one of the earliest writers' clubs in St. Louis, and is also a member of the Vortex Club. The purpose of this organization is the mutual advancement and benefit of the business trade or profession of its members, by trading or doing business, one with the other, in order to develop a close comradeship. Small in stature, very energetic and frank, with a captivating voice, Miss Nirdlinger is considered a very important member of her firm.

GERHARD SISTERS PHOTO

MRS. ANNIE LAURIE Y. ORFF

MRS. ANNIE LAURIE Y. ORFF

THE little red railway guide called "Time," which was edited by Mrs. Annie Laurie Y. Orff about twenty years ago, was known from Maine to California among the railroad men, especially in the Mississippi Valley, and linked with it in the memory of many is the face and name of the handsome, enterprising woman who was the editor and business manager of this little book, and who has since made a success in the larger publishing field of St. Louis.

This railway guide was published before the folders now supplied by the railroad companies, and gave a correct time-table of the different roads, subject to monthly revision.

Mrs. Orff had learned to correct railroad time in the office of the Vandalia Line. Her optimistic temperament won the hearts of her co-workers and she was soon calling out columns of figures with such accuracy and dispatch that she was termed an expert time corrector.

But no routine work could ever be congenial to one of her energetic disposition, and she quickly saw the possibilities of a railway guide indorsed by all the roads. Advertisements were inserted in this booklet—the railroads subscribing for thousands of copies for general distribution.

From office to office she went gathering the changes necessary to keep proper time in the railway guide, making friends of the officials by her business-like and gracious manner, and she states with pride that in each and every office she was offered a permanent position; but the booklet, with its advertising advantages, was far more profitable, netting her an income annually of $7,000 for many years.

Mrs. Orff made this book a success by sheer tact and energy. It was her strong personality that drew the business.

When she first began to publish her railway guide, men were not accustomed to having a woman step into their private offices to solicit business, but with ready wit and finesse she was granted interviews which usually resulted in obtaining a contract for subscriptions or advertising, and often both.

"Time" was small in size—in fact, a pocket edition which could readily be carried and used as a handy reference by the traveling public. In fourteen months after taking charge Mrs. Orff found herself the sole owner of the publication, and had also found her vocation. That the larger publishing field should have attracted her goes without saying, so when the railroads printed their own folders, Mrs. Orff originated the idea of issuing a magazine which would be devoted to the interests of women, and in April, 1890, began preparations to publish the "Chaperone," a full-size magazine artistically illustrated, and filled with matters of general interest to women as well as stories by the leading fiction writers of the day.

Fashion and domestic affairs, besides a fund of general information on interesting topics, quickly made it a favorite in the family circle, and well received by literary critics. For fourteen years this magazine maintained an exhibit at the old Exhibition Hall. It was always the center of interest and universally conceded to be one of the most attractive booths in the building.

In 1904 a change was made in the size and name of the publication. Since then the magazine is known as the "American Woman's Review." It is issued monthly in the interest of organized and federated women, telling by word and picture the happenings and progress of woman's work throughout the world. The magazine has now been run on a successful and paying basis for twenty-four years, and is published in its own office. Mrs. Orff has the distinction of being the only "quarter-of-a-century" woman publisher.

In every World's Fair she has held the position of representative of women from the State of Missouri. Her appointment by Governor Francis as lady manager of the World's Columbian Exposition was one for which she was exceptionally well qualified. During this time she made a close study of conditions governing women in business, obtaining facts and figures showing the percentage of women's work done in her State. Giving out the concessions to women of Missouri was one of her duties, but strange to say, the only one who made application was Mrs. Rosa Sonnenschein, wife of Rabbi Sonnenschein, of St. Louis. She made bags of all descriptions, selling them at a booth in the Woman's Building. At the close of the fair her net profits were $5,000.

Mrs. Orff was appointed representative of women's work of Missouri for the Paris Exposition, receiving her commission from Gov. Stephens. She has also been honored with other equally important commissions.

One bit of clever advertising, entirely originating with Mrs. Orff, was the slogan "Made-in-St. Louis." She sent out letters to all women interesting them in the benefits that would accrue to husbands, fathers and brothers if all the manufacturers in this city took up her suggestion that an exhibition of their goods be held at a specified time. This found favor at once and the result was so successful that the Made-in-St.-Louis Show has become an annual event. Throughout the country Mrs. Orff is known as pushing her own city—advertising St. Louis.

The "American Woman's Review" has an international subscription list, and an amusing incident in connection with soliciting foreign business occurred when a Japanese offered to exchange bulbs of a cinnamon vine for an advertisement in her magazine. He sent her several barrels of them—each no larger than a peanut—so there was nothing else to do with such a quantity but offer them in turn as premiums for subscriptions, and in that way introduce the vine into the United States. Soon the beautiful foliage of the cinnamon vines, which are very hardy and prolific, became a prominent part of the garden decorations of many States, and particularly Missouri.

Notwithstanding the business activity which has taken Mrs. Orff from the Atlantic to the Pacific Coast many times annually, she is a home-loving woman, and her artistic taste asserts itself in the furnishing and adornment of her house. The dwelling designed by her on Washington Avenue was known as "Fairyland" because of the effective and original system of electric lighting, as well as splendid works of art in pictures and sculpture. This was completed in time for the Columbian Fair, and many noted people from foreign countries were entertained there.

Mr. and Mrs. Orff have no children, but they adopted Mrs. Orff's three nephews while very young, whom they have reared and established in successful business occupations. Mrs. Orff lent her influence and support to the work of building the Baptist Orphans' Home, the first money collected towards this fund being one hundred dollars from one hundred rose bushes donated by Mr. Shaw, of Shaw's Garden, which Mrs. Orff sold, and the year following he donated one hundred more for the same institution. Her latest plan is to make a home for two thousand boys on her farm in Missouri, where they can earn money for use in learning any trade or profession for which they feel themselves adapted. She proposes in connection with this plan to have these boys live in her Locust Street Inn in the city while they are studying in the winter months.

Frank Orff is associated with his wife in the publishing business, as well as other enterprises. He is an active political worker, and is president of the St. Louis Progressive Club.

Annie Laurie Y. Orff was born in Albany, N. Y., of Scotch parentage. Her father was Peter Napier Johnstone, a native of Edinburg, Scotland, and her mother, Marion Hart, of Glasgow. Mrs. Johnstone was a sister of William and James Hart, the two great animal painters of this country. Mrs. Orff inherited talent and artistic taste which she has developed to a marked degree. Many of her paintings as well as those of her distinguished uncles adorn the walls of her home. Mrs. Orff is always handsomely gowned, and she thoroughly enjoys the limited social life that her many duties and responsibilities permit her to accept. Every moment of her time is occupied, but she is ever ready with tongue, pen and willing hand to further the progress of her sex.

NOTE. Mrs. Orff died March 16th, from a stroke of paralysis, while this book was being published.

DR. ELLEN OSBORN

DR. ELLEN OSBORN is not only versed in the branches of study relating to materia medica, surgery and anatomy, but she has a hopeful nature, cheerful disposition, and in a full measure the spirit of humanitarianism. To relieve suffering and bring back that glorious blessing of health to her patients is her main purpose in life.

Ellen Osborn is a Missouri woman. Was born in this State and lived here all her life, and while she is interested in public affairs and progress for women, would rather be able to say "I can make you well" than "I can vote." Believing in suffrage to a limited degree, when questioned closely, she says "that is not my line."

Attending the public schools at Union, Missouri, where she was born, until eighteen years of age, she entered Stevens' College in Columbia, remaining there for two years. After this she was engaged in teaching school near Gray's Summit for two years.

When a little girl, Ellen Osborn would wish to be a man so she could be a doctor, and later, when a teacher, she expressed the same desire, but her parents thought it most disgraceful for a young lady to entertain such ambitions, and persuaded her to "put her mind on other things," which she did—for a time. However, one of those little incidents occurred which sometimes turns the course of events in one's life and brings things to a climax. This was while she was teaching. Being connected with the St. Louis Baptist Association as a missionary organizer, in Franklin and St. Louis counties, for the Women's Mission Society, she had come to St. Louis to get the little "owl" banks for distribution to the different branches which she had formed, in which were to be deposited donations. These were in a large paper sack that she was carrying on her way to the station to take her train for home. Suddenly it began to rain very hard, and before she could find shelter the bag got so wet it broke and all the banks fell in the mud. By going back to the office for a new lot she missed her train and was obliged to stop over a whole day.

While waiting in the Baptist Association office she became acquainted with Dr. William Mayfield. He told her about his sanitarium in this city; that was the subject above all others about which she wished to hear. He invited her to visit the hospital, where she remained until train time, suggesting that later she might give up her school work and take up a course of training in nursing. This was the opportunity she had hoped for. How glad she was that she and the "owl" banks had been drenched

RAGU PHOTO

DR. ELLEN OSBORN

in the rain! The desire to care for the sick and afflicted and minister to the wants of the suffering and helpless was so strong within her that only too slowly did the year of teaching drag on.

The next season she went to the Baptist Sanitarium to take the course as promised by Dr. Mayfield. After a year's work the wish to become a doctor—even though she were not a man—became so strong that she consulted with the doctor and he made arrangements for her to enter the St. Louis Woman's College, taking a three years' course and graduating in 1893.

At once she began practicing, locating in the vicinity of where the hospital now stands. Three prominent families in the neighborhood were her first patients, and through their influence she obtained many new ones. Before her practice became so extensive she did nursing for her own cases as well as others. The idea of a hospital came about in this way: Several out-of-town patients wanted to come to her to be operated upon and be taken into her home during the time of their treatment. The doctor agreed—but in order to do this it was necessary to rent a larger house.

Without a dollar to pay on the rent the day she contracted for it, she agreed to pay $35 a month.

The patients came and the rent was paid. As her practice grew larger she leased the beautiful building and grounds across the street from where the new hospital stands. Still her practice grew and it was decided to carry out her heart's desire—to build an up-to-date, fully equipped hospital of her own in the vicinity of where she had been so successful in establishing herself. The corner of 2800 North Taylor avenue was selected—facing east and west, and the corner-stone for the building was laid on April 1, 1906. During the whole of the month of March previous it had rained every day, the weather had been of the worst kind, but on the day of the dedication the sun shone gloriously, and about 500 persons witnessed the ceremonies, heard the songs and addresses rendered by different ministers and friends, and altogether Dr. Osborn says the day the corner-stone of the Ellen Osborn Hospital was laid was the happiest of her life. The new institution was begun under sunshiny prospects and has prospered ever since.

Dr. Osborn does general practice as well as surgery, and she attributes her success in no small measure to the fact that her former patients always bring new ones. One particular woman, whom she had taken in as a charity patient, has repaid her a hundred-fold, and was really the means of helping her establish the hospital. This woman sent her over 200 patients from the locality in which she lived. At that time it was greatly appreciated by Dr. Osborn.

Not all of her patients are women, although, of course, they constitute the greater part of her practice. The capacity of the hospital is for thirty-five in the main building, which is for surgery, and the adjoining building for contagious diseases accommodates twenty. They are always filled—unless sometimes during the months of January or February there may be a vacant room for a short time.

Operations are performed every day by Dr. Osborn and outside surgeons. The operating room and drug store adjoining are up to date in every respect. The doctor tells about her first serious operation. It always makes her smile to recall it. This was an abdominal section on a woman. Everything was most scrupulously prepared to insure against accidents of any kind, and although it was in the coldest part of the winter, she was dripping wet from perspiration when finished. The woman got well and the next effort was not so appalling.

Since the opening of the new building the hospital has boarded, nursed and treated 861 patients, most of them surgical cases. The mortality has been sixteen out of that number. Taking into consideration the fact that some hopeless cases, as well as many of the most dangerous surgical operations, were brought in, the doctor has cause to take pride in this record.

The training school for nurses is under the best instructors in surgery and general medicine, obstetrics and dietetics. There are seven regular graduate nurses in attendance, while in the contagious department three are in training. In 1911 this school sent out five graduates.

Dr. Julia Bly and Dr. Edna Stone, one of the Eclectic School and the latter from the Barnes Medical College, are her assistants; her sister, Mrs. Elizabeth Brown, is the superintendent. Dr. Osborn is a member of the Tri-State Medical Society.

Dr. Osborn likes to work for those people who are afraid of operations and have an antipathy to hospital treatment; she wants to show them that she can treat them successfully. Even hospitals have happy times; it is not all sadness—the patients are so grateful and appreciative when they go home relieved of their afflictions.

There is, too, an atmosphere of home about this little hospital—an absence of that formal and cheerless feeling one notices on entering most institutions of the kind. Perhaps this is partly due to its size by comparison, but the whole place seems bright and sunny, and the nurses look interested and contented.

The doctor says she owes much of her success to Dr. Augustus Charles Bernays, who died several years ago, and who was one of the most skillful surgeons in this country. His reputation was world wide. He was one of her professors. She can still see him demonstrating to her class—he would take a piece of chalk and illustrate so clearly during his lectures that, today, she has but to close her eyes for a second to see him as she did then. In anatomy, he was wonderful in many ways. The things that seemed so complex before his demonstrations became crystal clear after his explanations and were indelibly fixed in the minds of his hearers. His students have much to thank him for.

All useless words were dropped from his lectures, leaving only the bare analysis in such forcible and simple style that his meaning was thoroughly grasped, giving the pupils confidence in themselves. Dr. Bernays was a remarkably swift and dexterous operator, and he was a natural-born teacher. More than that, he was a lover and believer in nature and nature only. "To me more dear, congenial to my heart, one native charm than all the gloss of art," is how he felt always. Just as he laid bare the root of disease with his scalpel, so he cut out all the shams and hypocrisies of his profession.

Dr. Osborn's father was John Osborn. Now he is eighty-three years old and just as healthy as he was at fifty. A Virginian by birth—and one of the first settlers of Franklin County in Missouri—he has always been a farmer living near Union, but in later years retired and moved into the town.

Caroline Triplett was Dr. Osborn's mother. Six weeks after her parents came to Missouri, from Virginia, she was born. The parents of both Dr. Osborn's father and mother lived to be nearly one hundred years old, and the doctor looks healthy enough to live that long herself. She makes one feel strong just to look at her. Two brothers and one sister, married, in Union, with the sister, Mrs. Brown, who is with her, comprise her family. They are all members of the Baptist Church.

The Sunday-school class of the Euclid Baptist Church, Dr. Osborn says, is her one recreation outside of her work. This is composed of forty women, and she teaches them every Sunday. As to clubs, she has never belonged to one. She thinks they are all right for women who have nothing else to do. Women who have the intellectual capacity of following a profession rarely have time for other interests. Dr. Osborn has been serious and earnest in her calling.

The Ladies of the Maccabees of the World and women of the Woodmen's Circle of the Woodmen of the World have appointed her their examining physician. These examinations are made in her hospital.

Miss Georgiana Raby has acted as secretary to the Hospital Board and has rendered such valuable assistance to Dr. Osborn that she speaks of her in terms of warmest appreciation.

Dr. Osborn is only forty-five years old, and has accomplished much, but hopes to enlarge her hospital and her sphere of work in the future.

She has never been married, and says she is "a hopeless old maid," and that she has never had time to think of getting married. Dr. Osborn is a fine, strong character—earnest and sincere in the work of her profession. She is keenly alive to its opportunities for rendering assistance to suffering humanity, handling any phase that may present itself with superior skill and judgment.

KAJIWARA PHOTO

MRS. EVERETT W. PATTISON

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MRS. EVERETT W. PATTISON is fond of saying that every drop of blood in her veins came over to Plymouth Bay in the first three ships, but her stern ancestry of mingled Puritan and Quaker is more apparent in her rigorous fulfillment of what she personally undertakes than in her attitude toward others.

Twenty years in the West and South, if St. Louis be indeed both Southern and Western, extensive travels on four continents, intimate knowledge of art, practical and theoretical, and a wide social experience, have modified a life begun under a New England Colonial roof.

On the one side of her family is a long line of bankers, running back to Thomas Cushman, financial manager of the Pilgrim Fathers; on the other are statesmen, abolitionists, reformers, of which her grandfather, General Neal Dow, the father of prohibition, is now best remembered. To her childhood familiars, William Lloyd Garrison, Henry W. Longfellow, Phillips Brooks, Dean Stanley, Dean Farrar, there have succeeded the men and women all over the world who are actually doing things worth while. Painters, sculptors, architects and writers have most influenced her later years, but she insists that without the sympathy and co-operation of her husband, a well-known lawyer and legal writer, her club and literary work would have been impossible.

From 1886 to 1896 Mrs. Pattison exhibited her paintings in Paris, New York, Boston, Philadelphia, and on the Western circuit, but as club and critical art work became more engrossing, she deliberately chose between the two fields. After close self-examination she gave away her brushes and paints, saying: "I have no great creative talent; others can paint better; others have said for me and will say better all I can ever possibly express by brush and crayon. By giving up this form of art I shall have time for critical and executive art work, as well as for my house and my friends. I thus can fill a wider place than if I spent my days in my studio."

Since this time Mrs. Pattison has been chairman of art committees and president of art clubs continuously. Her work as chairman of the Missouri State Art Committee put her on the Art Committee of the General Federation of Women's Clubs, from which position she was promoted to the chairmanship in 1908. In 1909 she was appointed a member of the Executive Committee of the American Federation of Arts, and in 1911 she became a vice-president of this most important national organization.

She served as president of the Art League of St. Louis as many years until its purpose of putting art into the public schools was accomplished. Since 1911 she has been a member of the Municipal Art Committee of the Civic League, representing that body at the notable convention of art commissions held in May, 1913, in the Old City Hall of New York.

Men and women from all over the world took advantage of her classes in the art galleries of the Louisiana Purchase Exposition, and she has freely given her services to organizations, large and small, to groups of earnest workers everywhere, to social settlement audiences, and in private drawing rooms.

Her preparations for this critical and explanatory branch of her profession have been thorough, but she takes advantage of every leisure moment to continue her studies. In London, under Sidney Colvin, in Paris and Berlin, she has read, listened and mused over masterpieces. During three long summers she worked every day under the late S. R. Koehler in Boston—very recently under Dr. Denman W. Ross at Harvard.

It is, however, as compiler and editor of the unique "Handbook of Art in Our Own Country" that Mrs. Pattison is best known abroad. This book, the second edition of which is nearly exhausted, has found homes in the museums and libraries of Europe and America, as well as on the shelves and tables of art lovers, and in the traveling bags of those who wish to see America with seeing eyes and well informed minds.

While enjoying her many local clubs, such as the Wednesday Club, the Woman's Club, the Town Club, The Players, the Alliance Francaise, of which she is vice-president, Mrs. Pattison by no means neglects her home nor her friends. In the same apartment for twenty years, she has here gathered a circle of intimates where plutocrat and Parnassian, social workers and beautiful debutantes, meet on equal footing. And here is seen evidence of the talent for interior decoration which Mrs. Pattison exercises so often for her friends and in consultation with professional decorators.

"Life is so intensely interesting," she says, and perhaps this is the keynote to the character of this transplanted and transformed Puritan.

Mrs. Pattison is always handsomely gowned—a stately woman with a clearly modulated voice, her lectures are universally appreciated.

KANDELER PHOTO

MADAME ARMAND PEUGNET

MADAME ARMAND PEUGNET

THIS name stands for the foremost woman today of the old social regime in St. Louis, a grande dame in the best sense of the word. She is now eighty-six years old. Of the three original grand dames Mme. Peugnet is the only one living. The trio was composed of Mrs. Scanlan, Mrs. Peter L. Foy, and Mme. Armand Peugnet. They were invited to act as official hostesses for many noted personages who were entertained by the city, especially Mrs. Scanlan. The white stone mansion on Grand and Lucas Avenues, where she presided for so many years with the dignity of a queen, is no longer there, as time has wrought many changes, but the memory of the splendid social recognition and unapproachable position accorded these three women will linger long in the memory and annals of the brightest side of historical events for which St. Louis is noted. Towards those not enjoying the social prominence of Mme. Peugnet she is the gentlewoman always, and in her home the atmosphere of peace and culture has pervaded, that has been sadly lacking in those of many aspiring to leadership of society. Snobbishness and the desire to rule are foreign to her catholic spirit—the unrest and dominance of such an aspiration would illy fit with the gentleness of a true aristocrat by birth, nature and achievement.

She is not one to give an impression that money is an accessory of aristocracy; she is stately and commanding in appearance, and in the whole world there is nothing finer than the gentlewoman by nature—the real fine spun gold of worth. Generations of forefathers of judgment, experience, foresight, patience, endurance, and other sterling qualities, combine to form the character of the gentlefolk. Their forbears through deeds of valor and greatest energy laid the foundation of the characteristics of their offspring, which we now call aristocratic. While it is true that not all of the French stock who came to America were men of position and influence, and that later those who stood first in wealth and leadership could trace their ancestry back to men who earned their living by manual toil and were out of necessity laborers, and tradesmen, being obliged to hew, carve, build, dig and pioneer in every meaning of the word, yet there were also some who did hold a high lineage. Pierre de Laclede Liquest—or Pierre Laclede, as he often signed his name—the founder of St. Louis, was one. The annals in the possession of our historical libraries prove that.

Mme. Peugnet is a descendant of Pierre Laclede and Mme. Chouteau. Pierre Laclede was born in 1724 and came from Bedous, France, when thirty-one years old, reaching Louisiana in 1755. Mme. Chouteau was

Marie Therese Bourgeois, a daughter of a French officer, and a lady-in-waiting from the court of Cadiz, Spain. Shortly after Mr. and Mrs. Bourgeois arrived in New Orleans, where Mr. Bourgeois' brother had established himself in business, Marie Therese was born, and a few months later the father died. When Therese Bourgeois was six years old, her mother, a woman who stood high in the Catholic Church, died, and the child was placed in the Ursuline Convent in New Orleans, where she was reared.

When very young she was married to Rene Auguste Chouteau, a New Orleans business man, who was born in Bearne, France, in 1739. To them was born a son, Auguste Chouteau, September 17, 1750. Her second marriage was with Pierre Laclede, to whom she was evidently deeply attached. She was a woman of remarkably strong character and much fortitude, as she underwent great hardships in pioneering with him. Mme. Chouteau died in St. Louis, August 14, 1814, at the age of eighty-one years, leaving many, many descendants who have fulfilled the prophecy of Laclede in building one of the finest cities in North America.

Pierre Laclede was a member of the firm of Maxent, Laclede & Co., of New Orleans. He was sent up the Mississippi River to establish a permanent trading post by his firm. Laclede, with Mme. Chouteau and their four children—and her oldest son, Auguste—left New Orleans in crude boats, August 3, 1763, and three months later reached Ste. Genevieve, where there was no building large enough to store the goods brought by them. In 1763 the country east of the Mississippi had been ceded to the English. The commandant at Fort Chartres, about twenty miles above Ste. Genevieve, offered storage room until the English should arrive to take possession. This fort had been built by the French in 1720 for defense against the Spaniards. It was the best-built fort in North America. The offer was accepted by Laclede, and they reached there on November 3, 1763.

The winter was passed at Fort Chartres by Mme. Chouteau and her children, but Laclede and Auguste Chouteau went as far north as St. Charles to find a location on the west bank of the Mississippi where they could establish a settlement.

The spot was selected and trees marked, and they returned to Fort Chartres to await the breaking up of the ice on the river.

In the words of Laclede to Chouteau, "You will proceed to the site on the left bank of the river, where we blazed the trees, and erect a house to store the tools and shelter the men. I give you two men on whom you can depend to aid you, and I will join you before long."

Chouteau wrote the account of this expedition, his original manuscript in French now being in the Mercantile Library of St. Louis. It was translated and published by the library in 1858. It is, however, very short—only a few pages.

Chouteau went in the boat with thirty men, arriving Feb. 14, 1764, and Laclede, on horseback, accompanied Mme. Chouteau, who rode in a cart with her children, and with Antoine Riviere, Sr., as driver, to Cahokia, where she waited until a house was built for her on the site of St. Louis.

History tells of the growth of the city. Pierre Laclede died in June, 1778, while en route from New Orleans to St. Louis, where it was his custom to spend the winters in the interest of Laclede, Maxent & Co.

His body was buried about two hundred yards back from the banks of the Mississippi at the mouth of the Arkansas, near a town called Napoleon, in a beautiful spot which was afterwards a cemetery until washed away by the river.

The castle where the family of Laclede lived in France has been visited by some of his descendants. The name was originally "de Laclede," but the prefix was dropped. George J. Zolnay, who has been working on a statue of Laclede for over two years, visited Bedous, the birthplace of Laclede, studying the features of members of the family living there now, one of whom, Dr. Madamet, is Mayor of Bedous. His mother was a Laclede, and in him Zolnay found a great resemblance to the portrait of Pierre Laclede as he looked when he started for America.

This statue will be unveiled May 30 between the City Hall and the Municipal Courts building. It is a gift to the City of St. Louis from the Centennial Association.

Auguste Chouteau was thirty-eight years old at the time of Laclede's death. He married Therese Cerre, of Kaskaskia, in 1769. She died in St. Louis in 1842. He died in 1825.

They had seven children: Auguste A., Henri, Edward, Gabriel Sylvestre, Eulalie, Louise and Emilie.

By the union of Mme. Chouteau with Pierre Laclede four children were born. Pierre Chouteau was born in New Orleans in 1758, and died July 9, 1849. There were three daughters, Marie Louise, who married Marie Joseph Papin; Victoire, who married Charles Gratiot, and Pelagie, Mrs. Sylvestre Labaddie.

Pierre Chouteau, the son of Mme. Chouteau and Pierre Laclede, was married first to Pelagie Kiersereau, and secondly to Brigite Saucier.

Victoire, the daughter of Mme. Chouteau and Pierre Laclede, married Charles Gratiot, a Canadian, and their daughter, Julia Gratiot, born 1782, died 1852, married John Pierre Cabanne, and their daughter, Adele, born 1805, died 1833, married John Baptiste Sarpy, whose daughter, Virginia, (now Mme. Peugnet), married first Frederick Bertholdt, son of Bertholomew Berthold, and Pelagie Chouteau, who was the daughter of Pierre Chouteau and his second wife, Brigite Saucier.

Mme. Peugnet's second marriage was to Armand Peugnet, a member of the French diplomatic corps. From this marriage there is one son, Maurice B., a widower with seven children, and two daughters, Claire and Eugenie, who have never married. Adele, the first wife of John Sarpy died when their only child, Virginia (Mme. Peugnet), was four years old. Later he married a second time, a Miss Russell, of the Irish family of O'Bannon, by whom he had two children, one the wife of J. L. D. Morrison, who figured in the political and land-dealing history of Illinois. After the death of Mr. Sarpy's second wife, Virginia Sarpy brought up the family of stepsister and stepbrother, assisted by her Grandmother Cabanne, who was her own mother's mother, but the children were never taken out of their own home which was then where the Carleton Building now stands, Sixth and Olive Streets. Virginia Sarpy's first schooling was with Mme. Vitalis, who undertook the education of a limited number of girls, followed by a year in the Sacred Heart Convent; and, later, a short course at a female academy at Steubenville, Ohio, from which she was called on account of the last illness of her stepmother. Just before her death Mr. Sarpy was induced to take the family to Ste. Genevieve, Mo., where his wife could have the benefit of treatment by Father Celeni, a venerable priest, who was noted for his skill in making cures with herbs and nature's remedies. However, after remaining there for some time it was found to be futile; she died of consumption very soon after.

The journey to the oldest settlement in the State was a delightful childish remembrance to Mme. Peugnet. At that time relatives of the family were living in Ste. Genevieve, engaged in the milling business under the name of Chouteau, Harrison & Valle. The old Chouteau mansion is still standing two miles above the town on the river bank, where the mill also stood, but which was recently destroyed by fire.

Mr. Sarpy was a member of the American Fur Trading Co., the other members being relatives of Mr. Sarpy's first wife—Mr. Sire and Mr. Chouteau. Their dealings were with the Indians, trading goods for furs.

After the second marriage of Mme. Peugnet she traveled abroad considerably during her husband's office of Consul in Germany, Spain and France. Mme. Peugnet has been a widow for many years. She is active, delightfully entertaining in relating the reminiscences and historical occurrences of the progress of St. Louis since the time when the belles and beaux took their promenades on the plank walks of Main Street, which was their only thoroughfare.

KAJIWARA PHOTO

MRS. HANNAH D. PITTMAN

MRS. HANNAH D. PITTMAN

ST. LOUIS has had, as everyone knows, her full quota of brilliant women in various fields of endeavor, and probably one of the best-known among them is Mrs. Hannah D. Pittman, who, for sixteen years was a member of the staff of the "Post-Dispatch," and during that time was also associated with John R. Reavis as assistant editor of the "St. Louis Spectator," a weekly paper founded by Joseph McCulloch, John A. Dillon and Henry W. Moore, editors of local newspapers.

While thus engaged she wrote several children's plays for Professor Mahler, which were presented at Saratoga during the summer season, and later in 1883, in collaboration with Professor Robyn, wrote her most ambitious dramatic work, a comic opera, which was presented at the Pickwick Summer Garden Theater by a professional company, with Laetitia Fritsch in the title role, to splendid audiences. The success was so great that the author accepted the offer of Pope's Theater managers to open the regular season with "Manette." The initial ovation was repeated, and from New York to London was cabled the success of the first American comic opera.

Severing her connection with the newspapers, Mrs. Pittman devoted her time to magazine work. While so engaged she wrote a number of short stories illustrating the condition between masters and slaves during and immediately after the Civil War.

In 1906, in response to a suggestion made by Hon. John S. Wise, she gathered these magazine articles—"Studies in Black and White"—together, and wove about them the story, "The Belle of the Bluegrass Country." The book proved a great success and is still, after a lapse of several years, one of the most frequently called for in the libraries. It has also been placed in nearly all of the college libraries in the Southern and Western States, as of historic value, from which may be learned from one upon the firing line of memory, the truth of the amazing situation during and following the Civil War. Treating also of the feudal life before the war, which is fast passing into the silence that follows every epoch of national change, the story of "The Belle of the Bluegrass Country," possessing the atmosphere and charm of a bygone people and life, has attained the importance of history.

Her second book, "The Heart of Kentucky," breathes of that stirring period when the State was almost rent in twain by two political factions. She has used the framework for a strong story, a story of the time when the heart of true chivalry beat for honor and the courage of brave men and love was an exalted thing to be vindicated at the risk of all else.

It is a tragic investure of an old tale convincingly related, giving tone and color to what appears as an incident in the history of a great State. The delicate subject is carefully handled and coming, as the book did, when the Thaw tragedy was absorbing public notice, the "Heart of Kentucky" attracted much attention. Mrs. Pittman says of her story: "It is not, as some of my critics seem to think, a vindication of the unwritten law; it is a plea for the enactment of stringent laws safeguarding the home. In an ancient little cemetery in a rural district of Central Kentucky may be found a large granite slab covering the resting-place of an unhappy couple who passed out of life together one summer morning early in the nineteenth century. Inscribed on the stone are several verses written by the wife while voluntarily occupying, contrary to all law and precedent, a cell with her husband. These verses are my motif of the tragedy."

Mrs. Pittman's other stories, "Go Forth and Find" (inspired by Chauncey Depew's address to the graduates of the Medico-Chirurgical College at Philadelphia, May 5, 1907), "Get Married, Young Men" and "The Heart of a Doll" (1908), have proven popular successes. However, the most notable book she has written, "Americans of Gentle Birth and their Ancestors"—upon which she bestowed six years of hard work of research—is considered one of the most valuable works of that nature in the Congressional Library in Washington.

Mrs. Pittman was born in Harrodsburg, Ky., the eldest daughter of Maj. William and Maria Thompson Daviess. She was graduated from the Presbyterian College of Harrodsburg, and married soon after Williamson Haskins Pittman, a prominent wholesale dry goods merchant of St. Louis, senior member of the two firms—Pittman & Bro. and Pittman & Tennant—1857—having been engaged in the early fifties with James E. Yeatman (Yeatman, Pittman & Co.) in a general commission business. To his handsome home in St. Louis Mr. Pittman brought his bride. It was not long thereafter that the breaking out of the Civil War changed the whole map of the business situation in St. Louis. The Southern trade being cut off these merchants were obliged to adjust their affairs to the new situations confronting them. In this process Mr. Pittman resumed his commission business and spent several years in cotton buying. On journeys to the Southern cities Mrs. Pittman accompanied her husband and became so much impressed with scenes and incidents in the lives of the people with whom she came in contact that she decided to begin writing short stories, as referred to before, which were later incorporated in her first novel.

Maj. William Daviess, Mrs. Pittman's father, lived on a beautiful estate called "Hayfields," near Harrodsburg, Ky. He was, as she described him in one of her books, a rare companion, celebrated throughout the State as a raconteur, a historian, a student of human nature, a great reader of books, as well as men; he had a strong judicial mind, having been educated for the law.

In the State Senate he represented his district for two years and at one time when offered a nomination for Congress, declined, saying that "politics sooner or later engulfs men's souls," and he might not be able to withstand the temptations offered. Thereafter he lived the life of a "Latin farmer," with his delightfully hospitable home always open to strangers and friends. Here Hannah Daviess spent her early life amidst the old-fashioned flowers, fields of corn, grain and hemp, in a beautiful, spacious home surrounded by well-kept lawns. Until her wedding day life was unbroken in its evenness, each day unfolding a panorama of such charming scenes that, in her later years, these memories have suggested descriptions which have made her books delightfully interesting to all, and more so to those who are familiar with such scenes and times.

Her mother, Maria Thompson Daviess, was a well-known writer of her day, a regular correspondent of "The Country Gentleman" and "Coleman's Rural World." Her last contribution for "The Country Gentleman" was written on her eighty-second birthday.

Mr. Pittman died in 1875, leaving his wife and five children, residing in St. Louis. The eldest, Nannie, married Archer Anderson, of Louisa County, Virginia, now residing in St. Louis. W. Daviess Pittman, married Sallie D., only daughter of Robert D. Patterson, and has three children, Marie D., Cora, and W. Daviess Pittman, Jr. Asa Pittman, married Rose Marian, only daughter of D. D. Walker. They both died young, leaving an only daughter, Martha Walker Pittman. Trabue married Amy Opel, and has one son, Richard Trabue Pittman. Williamson Haskins Pittman, who died unmarried.

Through lineal descent from John Thompson and Lewis Robards, officers of the Revolution, Mrs. Pittman is a member of the Society of the Daughters of the Revolution. Through lineal descent from Col. Wm. Claiborne, first secretary and treasurer of the Colonies, and many other Colonial officers, she is a Colonial Dame, and a Colonial Daughter of the seventeenth century. Through Governor John West, Governor Claiborne and Governor Wormley she belongs to "The Order of Colonial Governors."

Because of her wide experience and observation Mrs. Pittman has been very successful in her literary efforts. She is possessed of a strong character and admirable personality.

MRS. FRANCES PORCHER

As to forbears, Mrs. Porcher is a Virginian, possessing the blue-and-silver coat-of-arms of her Woodson ancestors, who arrived in 1619 (or 1623), and settled finally in Goochland County, and that of her Beckley ancestors, whose homestead was in old King William County, near the house of the Carter-Braxtons.

There is still in possession in one branch of the Virginia Woodsons an old Spanish rifle said to be the identical weapon with which one Ligon—a French Huguenot refugee (a shoemaker by trade)—who had taken refuge with Dr. Woodson, helped the physician's wife kill nine out of a party of Indians who had pursued and killed her husband almost at his own threshold. Of the nine, Mrs. Woodson killed two; one she scalded to death, and destroyed the other with a spit used for roasting meat, but she assisted Ligon to such good purpose that the rest of the Indians fled.

Mrs. Porcher's great-great-grandfather, Beckley, was elected Clerk of of the House of the first United States Congress, which assembled in the city of New York, March 4, 1789, at the corner of Wall and Broad Streets, but which failed to secure the proper quorum (thirty members) until March 30.

In those days the Clerk of the House was elected the same as the Speaker, and John Beckley served continuously until shortly before his death in 1807, with the exception of three years spent in assisting in the revision of the laws of Virginia.

When she was little more than a baby Mrs. Porcher's family moved to Missouri. She was educated at Pritchett Institute, Glasgow, Mo., of which, at that time, her uncle, the Rev. Carr Waller Pritchett, was president. Mrs. Porcher graduated at fifteen years, making the four years' course in two. Later she married a schoolmate, John Hale Roper, son of the Mayor of Glasgow, who died in four years, after which her newspaper work began, as the result of an almost accidental happening. Mrs. Roper wrote a satirical take-off on some questions that were being asked in the columns of a local paper, and a friend who was connected with the "St. Louis Star," took it down and showed it to the editor, Mr. Gilbert, formerly editor of the "New York Morning Journal," who kept and published it, and inquired whether she had ever done any journalistic work. He said he thought she might like it and sent for her, when she was immediately put on the staff to do special and society articles, and in that way she began her newspaper career.

KAJIWARA PHOTO

MRS. FRANCES PORCHER

Just the chance writing of a little sketch started her on a long journalistic connection that lasted until her marriage to Thomas Davis Porcher. She remained on "The Star" several years. "Dan" Reedy—the younger brother of William Marion Reedy—and Mrs. Roper began their work about the same time, and both being very inexperienced, were called the "kids" on "The Star" by the rest of the staff.

Sometime before this, Augustus Thomas, the dramatic writer, was on one of the daily papers, and had written a column a day for forty days about the St. Louis Exposition, so upon being assigned to the Exposition a couple of years later, Mrs. Roper thought she could do what anyone else could, and she, too, wrote a column a day for forty days, in addition to her regular writing, with the result that she suffered a breakdown in health.

She then changed her work and took charge of the advertising department of D. Crawford & Co., and the Swope Shoe Company, writing the advertisements of these firms for the newspapers, making contracts with them, and in connection with this also did general newspaper work.

About 1890 Mr. M. Fanning and Mr. Galvin founded "The Mirror." Mr. Fanning was an old newspaper man and wanted to bring out a new weekly paper, and suggested to Mrs. Roper that she take a position on the staff of that paper, which she did, starting with the first issue, but keeping up her advertising work for D. Crawford & Co. This combination eventually netted her an income of about $3,000 a year.

For "The Mirror" she wrote short stories, gave a certain space to book reviews, dramatic criticisms and other departments each week. When Mrs. Roper commenced her work on "The Star," William Marion Reedy was the city editor. This was about 1888 or 1889. He gave her a great deal of encouragement, being the most generous and appreciative of editors, notably upon one occasion when she had written a political critique entitled "Big Bugs' Ball," after the style of the Ingoldsby Legends.

Later they were again associated when Mr. Reedy became editor of "The Mirror." After Mr. Fanning left St. Louis to go to Ohio, Mr. Dyer, who had been editor with Mr. Fanning, retired, and Mr. Reedy took the editorship and The Mirror Company was formed, with Mr. Le Berthon as business manager. Mrs. Roper continued as Mr. Reedy's assistant until her marriage in July, 1896—that was for about four years, after which she contributed at varying intervals to "The Mirror" up to 1912.

She has been married to Thomas Davis Porcher, who is at the head of the book department of Stix, Baer & Fuller, for seventeen years, having met him when he came from Chicago to open a book department for D. Crawford & Co. They have one son, Francis, who is sixteen years old.

Mrs. Porcher has contributed, besides her "Mirror" work during her journalistic life, to the "Globe-Democrat," "Post-Dispatch" and "Republic;" also to a few Eastern periodicals. While on "The Mirror," Mrs. Porcher wrote some extremely interesting short stories; sometimes she signed her initials, but oftener no name was attached. Her work is now irregular—just when in the mood—but when one considers the great amount she has accomplished, it is not surprising. The quiet life of domesticity she seems to prefer, believing that it is impossible to struggle with the butcher and the baker and do good literary work.

In 1913 she published a little story which is excellently conceived—"Mr. Perryman's Christmas Eve." Just a short story—bound attractively in small book form—an appropriate little Christmas gift. This was written in less than an hour. It was partly ideal, and yet she had known an old Scotchman of "Mr. Malcolm's" type whose life appealed to her very much. It seemed to be ideal when she was writing it, but after its composition she felt that this man's life had suggested the story and that it belongs to him more than to her.

"Mr. Perryman's Christmas Eve" is the story of an old man who has never been married, and is served by a faithful valet, who anticipates his every wish so completely that everything in his household is managed smoothly and skillfully, and he never has a worry or care. When the faithful attendant feels that he is no longer capable of keeping this up in his old efficient manner he trains a young colored man, whom he has befriended since childhood; so when he quietly passes away the colored man appears at the home of Mr. Perryman and announces himself as a "Christmas present" from "old Malcolm," whose last thought had been for his master's comfort. His thorough training shows in the valet's perfect adjustment to his new position and duties, carrying out the thoughtful consideration of "old Malcolm" for every wish of Mr. Perryman. The flinty nature of the old gentleman had never been touched during the life of the faithful attendant as it was by this final forethought, and he yields at last to the nobler call which nothing else had stirred.

It is a well-written story of a fine character, told so plainly and easily that one is sorry to close the little book.

Some day, perhaps, Mrs. Porcher will classify in book form the many short stories she has written. When Mr. McCullagh was editor she wrote specials for the "Globe-Democrat;" he offered her the department that had been in charge of the Rev. Dr. Snyder, but was not willing to allow her to continue work on "The Mirror" at the same time, the result being that she continued to write specials only at intervals for Mr. McCullagh.

One of the most-appreciated financial successes in her experience happened when she was doing the advertising work for D. Crawford & Co. She had her salary raised $260 a year for writing a saucy letter. Mr. Crawford saw the letter she had written to a solicitor and which was afterwards copied in a daily paper. That afternoon he called her in his office to say that she was worth $5 a week more to the firm, so for five years she received this extra amount, each week.

Before entering on the staff of "The Mirror" she took a four months' trip abroad for a rest, and to meet a friend—Vida Croly—a daughter of Jennie June, who will be remembered as one of our first women journalists.

When Mrs. Porcher was a child of three years, she possessed a picture of the Giant's Causeway, and also one of Venice, which she treasured and around which she built stories, planning to visit both these places when she grew up, thus proving the tenacity of childish impressions, because when she did go abroad she made her itinerary with a view to including these places. She went to Cork and saw Blarney Castle, and to Killarney, and Glengariff, and spent delightful days in the southern part of Ireland—the most romantic and charming part of that country. Then to Dublin and Belfast and up to the Causeway, which was one of the places of her dreams, and, unlike many visions of childhood, she was not disappointed in it, nor in her visit to Venice. She continued traveling through the principal cities of Switzerland, France, Germany and England for the rest of the time.

During the World's Fair in 1904, a young man who had been sent here by the German Government as a representative, asked to have one of her stories translated for a magazine that was published in Berlin. She gave him permission to do so, and had forgotten about it, when a package was handed her two years later, in which she found a handsome leather case of a seal-brown color, to be used as a purse or for cards, with "The Color of Her Eyes" stamped upon it, this having been the title of the story.

Mrs. Porcher says she writes like some women make pies—because she likes it; those talents are born in people. She is one of the kind who finds it difficult to write unless the atmosphere of writing is around her. It is very hard to write and be domestic, too. It is only when she can not resist writing that she does so well. She feels that the duty nearest one's hand is the thing to do. Women are very subjective creatures, and she fears that she can not do well both literary and domestic work, and does not want to do either half way.

A chance word or meeting may suggest a story. Mrs. Porcher—when writing regularly—was always on the lookout for something that would furnish material for one. She does not always form the plot before beginning to write. Sometimes a description of a scene will be the nucleus for it—again she may think she has one drawn up, and after beginning to write it will evolve in such a manner as to have very little resemblance to her first plan.

While under contract to furnish stories at certain times Mrs. Porcher would literally grind them out—sit up late at night and force herself to concoct a plan; but at times it would be very easy—a suggestion, a few appropriate sentences describing a situation, and the story was well under way.

Mrs. Porcher is a tall woman, dignified in manner; she is delightfully original and entertaining, with a quiet sense of humor—refreshing and charming.

Mrs. Porcher keeps herself informed of the productions of the literary world; she is a constant reader—that being her favorite recreation. The atmosphere of her home is very congenial, because of the harmonious literary tastes existing between herself and husband.

In her social affiliations she is catholic to a degree, being not only an officer of the Jefferson Chapter, Daughters of the American Revolution, but a member of the Society of Social Hygiene and of the National Child Labor Committee, and one of the Auxiliary Board of the Society for the Prevention and Cure of Tuberculosis. Upon the suffrage question she is a conservative suffragist, believing in an evolutionary winning of the ballot, educational in its progress, preparing woman for her added civic duties and responsibilities which will surely come with her future economic status as a full-fledged citizen with a voice in the laws by which she is governed.

KAJIWARA PHOTO

MISS HELEN G. RATHBUN

MISS HELEN G. RATHBUN

IN considering the life of an artist it is generally known that there is no success without constant work and many failures, and the failures outnumber the successes a hundred fold. The expression "an artist is born and not made" is a fallacy. No artist was ever made without tremendous effort on his part, also constant application and enough force of character to overcome seemingly unsurmountable difficulties and opposition. In the case of Miss Rathbun the above can be applied, as her whole personality shows that she has reached for the best in her art and will never stop until she has overcome the most difficult problems in light, color, composition, etc.

Miss Helen Rathbun is a noted artist. She works in water colors and oil and children are her favorite subjects, although interior scenes have been handled with superior skill, and outdoor studies, landscapes and street scenes show an effort to realize the light and air which nature surrounds and spreads over all of her works—as in Sorolla's paintings there is a constant cry for light and always more light.

One of our best art critics in a general way says of Miss Rathbun that her work in this quality shows a steady and constant advance and in one of her latest pictures—"The Distant Hills"—it is most pronounced. Joined to this is a scientific study of color and a feeling for the dramatic in all of her work—swiftly moving clouds, flowing water, the glitter of sunshine, the action and movement that nature gives to her "mise en scene." Another quality she gets in her later work is that the picture seems larger than the canvas—larger than it really is. The clouds seem to continue higher, the landscape to spread out broader, and this is unconscious on the artist's part; an older artist might know that it is due to a flow of line or a subtle study of color values—but Miss Rathbun just feels and gets it.

All art workers see material in everything around them—a baby wrapped in an old faded shawl makes a pleasing bit of color. How can it be utilized? Just weave an atmosphere of romance around it—mother love—a bit of human nature done in paint and it is a "gem."

The artist's dramatic instinct of turning everything into something material may not be "art for art's sake," but perhaps it is better. It is alive and it is life. Goethe says, "art is nature seen through a temperament." A broader definition is beauty in some form that appeals to one of the five senses. Art from the standpoint of music, painting and sculpture is a language which of course implies that one must have something to say and know how to say it giving the interpretation this appealing quality of beauty.

Some artists claim that they have gotten beyond painting nature—life as it is. It is surely a high aim to fix on canvas from nature a picture that others may enjoy and Goethe's view is that no two human beings can see or do or say a thing in just the same way. It is impossible not to leave one's own individual stamp upon a painting, according to the strength of character and individuality one may possess, so no one need fear to be a mere copyist—one's little mite will have been added to nature's abundance.

Many artists dislike to paint pictures with a motive, one that tells a story. The thought of the thing is its very soul and there is always a motive—beauty in some form—light, air, color, movement, tone, beauty of form or line. Emerson says, "Beauty is its own excuse for being" and Pope, "Soul is form." Reproduce the form and one can not miss the soul and so it comes about that the most intensely real is also the most soulful. The one who has caught the essence of things by an intense devotion to the true rendering of its outward appearance is the real realist.

In speaking of Miss Rathbun's pictures, Edgar Bissell our finest portrait painter, says, "Miss Rathbun just seems to paint from knowledge—just sits down anywhere and paints a picture without over-much looking around for compositions." Describing one called "And the Flood," it is just the brimming river spreading over everything—water everywhere—in the masses of clouds hanging heavily above—technically—just values and color and handling and the elimination of unnecessary things from the composition. One large painting, "The Broken Toy," is a bit of child nature—the little man who seeks the source of sympathy, the eternal feminine where all troubles are brought and from the artistic side it is a very successful effort to show the spread of the sunshine thrown over the scene—children, lawn, trees.

"Mother Love" is another good picture. What does this not express of protection, care and watchfulness and unselfish work and hope? In this picture is a good rendering of color and textures, the way forms disappear and the mysteries of the shadows.

And what is better than the instinct which has shown us mother's joy in her infant?

"Boy Fishing" is another attractive picture. A boy with a short stick with a bent pin tied to a string angling for a fish that never bites, and that is somewhat like the artistic profession—a paint box and some brushes and a hard-hearted public.

In her old-fashioned home, brought up by her aunties since she was nine years old, Miss Rathbun has spent her life; the antique furnishings and quaint surroundings have developed in her such a love of this atmosphere that many of her pictures show the influence—the peace, placidity and harmony in her interior subjects rests one to look at them. One particular picture made from a corner of the living room shows a little maid sitting contentedly in an old-fashioned armchair near a table of polished mahogany of an early period, a sconce on the wall and an open door showing the furnishings of the next room in perfect harmony. This is a treasure—there is such an air of cheerful comfort that one longs to creep into the picture and be a part of it.

Many of her pictures have gained honors as well as prizes. In 1909 she was awarded the first prize at the woman's exhibit of the Artists' Guild. This was "An Autumn Landscape." The next year she captured a prize in the same exhibition. She has also exhibited in the Eastern art galleries.

While in the Normal School, from which she was graduated, Miss Rathbun showed such decided talent that Frederick O. Sylvester, her instructor, urged her to devote her undivided time to this branch of art. A short course in the St. Louis Art School was of much value, but the guidance of Edgar J. Bissell she considers of inestimable value and was the best possible training she might have had. Mr. Bissell has assisted and directed many artists who have made splendid success. Mrs. George Wells is another promising student whom he has aided in developing unusual artistic ability and for whom he predicts a future.

Miss Rathbun is lovable and charmingly sincere. She is tall and graceful. Born in California in 1878, she has many years before her to add laurels to her name.

MRS. CALVIN KRYDER REIFSNIDER

MRS. ANNA ELLIS REIFSNIDER, who has earned $60,000 with her pen, lives at 5249 Lindell Terrace, in one of the most compactly and tastefully-built new homes of this city. The finest materials were used throughout; for instance, much of the wood used on the interior is of extra selected mahogany, and everything else is in keeping, all possible conveniences from an electric elevator to the small necessities in a snow-white tiled kitchen presided over by a Japanese chef who makes even the pots and pans look artistic. In short, it is a "gem."

It is a very interesting story just how she did earn this amount of money and her experiences while so doing—and it is quite a good sum when one stops to think of it and more than that it is an instigation and stimulus to those who have talent in a literary way, or in fact any other way, and want to use it to their gain, to read how much pluck and grit one little woman can show, and how success must come to one who perseveres. Mrs. Reifsnider is really a very small woman, but she is one of those quiet, forceful, deliberate women who means just what she says, and she impresses one that she will only say what she means. Her face is serious—yes, very, and sweet, too, as one surmises not wrongfully from the deep dimple in her chin. Her manner of dress is dainty and elegant, her favorite colors being gray, lavender and white.

At the age of ten Mrs. Reifsnider wrote her first story—"My First Visit to St. Louis." This showed decided talent and she was therefore encouraged to continue. Her father and mother were Virginians. In speaking of her childhood days she takes pride in stating that she was born and lived until nine years old in the country where bright skies, broad prairies, huge forests, singing birds and flowing streams were her companions. She was kept steadily in a first-class academy from the age of nine to fourteen, at which time she received a degree of Mistress of Academic Sciences. From fourteen to fifteen her entire time was given to music, drawing, painting, French and German. She had the very best of masters that could be procured for the money, and her work showed that she strived to improve her opportunities. Of course her Virginia parents did not educate her with a view to turning her education to account. It was pride and ambition that caused them to urge her on with love, praise and presents to win laurels at so tender an age. Years afterwards she took a post-graduate course at the Boston School of Oratory.

SCHWEIG PHOTO

MRS. CALVIN KRYDER REIFSNIDER

Books were her idols; she had dreams of fame with pen and brush, and when a flattering position was offered her in a good college in 1865, she accepted joyfully and retained the position until she was married.

Her husband, John W. Ellis, who had been elected Clerk of the County and Probate Court of Montgomery County the first year of their marriage, lost his health. She told the judges the work should go on, and she was the clerk for the four years term, the salary and fees amounting to over $5,000 per annum. In the year 1868, when the Board of Equalization met and changed the taxes, she rewrote the entire tax book, every word and figure, computing the new tax of one-fourth of one per cent across the wide pages, footing the long columns of figures—and it was found when the book was finished and examined by experts to be absolutely accurate from cover to cover. For this work she was allowed $1,200, and she did it in less than three months.

At twenty-two, having been married at eighteen, she found herself alone in the world, with two babies. Then she was brought face to face with the stern fact that she must turn her attention to something as a means of support. She thought of what she was best fitted to do—anything in her power to become independent and rear and educate her children—and besides she had an ambition to be a prop and support to her parents in their old age.

Her father lost his slaves during the war and had unwisely gone security for friends which he had to pay. This, added to the fact that he had been with the South, earned nothing and lost heavily during every year of the war, found him, like hundreds of others, with but a small remnant of his fortune left.

Not long after she commenced as a law writer the dollars began to count up, and Mrs. Reifsnider says when once you have saved the first five hundred there is an ambition to save a thousand.

"You may talk about friends, but I tell you in all your life long you will never find a more steadfast friend than this much despised thing called money."

As her earnings increased she held her expenses down, and she says as the margin grew wider, and without any other perceptible cause, her health grew better. She grew stronger with the elixir of hope and independence, feeling that no drug store in this or any other city can sell a cordial that will put new marrow into one's bones, new blood in one's veins, new light in one's eyes, elasticity in one's step, like the thought of one's honestly earned and carefully saved money. She knows it, for she has proven it. She was not penurious, having a dollar always for a good cause but never one to waste. If she ever felt tired or weary she thought of her bank account; a dream of the farm in dear old Montgomery County to be bought, that soon would be paid for, started the blood coursing through her veins, and each nerve was an electric wire carrying the glad tidings to every tired muscle that independence and freedom would soon be hers.

"Now is the seed time," reason would say, "the harvest shall come and you shall reap golden grain." Was it a wonder that she had almost superhuman strength? So many bright hopes, and each day's toil told her in plain figures that they would be realized. A beautiful hat in a show window might tempt her—for she was a woman still, and loved beautiful things. She would pause to look at it, and would be tempted to go in and buy—she was working hard and she deserved something pretty, too—but then she would think of her parents and her babies, and they were a stronger appeal to her mother heart than the finest laces and velvet and plumes. No other woman envied her in her plain clothes. She has seen much envy and great sorrow caused by extravagance, has seen it bring wreck and ruin. "No, no, stay away from millinery stores and dry goods stores. Think of your dear ones only and turn from temptations."

We must bear in mind, however, that the time when Mrs. Reifsnider was so successful with shorthand, in the early '70s, there were no shorthand correspondents. They were really law writers, and a law writer's profession in those days was more lucrative than that of the law. They were paid $10 per day for taking notes, and by the folio for transcribing them, and a rapid longhand writer could transcribe fifty to sixty folios per day. One hour before court opened the reporters read off to a shorthand writer sufficient notes to keep the transcriber busy all day and she could return to her home to make the transcript instead of sitting in an office. About eighteen months of this work was all Mrs. Reifsnider did until she began reading Mr. L. L. Walbridge's notes. During the summer of 1875 he was appointed official stenographer of the Constitutional Convention. Mrs. Reifsnider went to Jefferson City during that summer. He would take the debates in the convention and read off his notes for her to transcribe for the daily papers in St. Louis and other places. The entire verbatim proceedings of the convention were reported and ordered written up.

She had many thousand pages of these notes, and as there was no haste for them, having until the next convening of the Legislature (two years) to prepare them, they filled in admirably every interval of time that would during the summer vacation of the courts have been idle, and swelled her income quite handsomely.

It was during that summer that her happiest thought struck her. One day when the official stenographer of the convention was asked why he did not get some one to transcribe his notes, he said: "As well get somebody to translate Chinese inscriptions— it can't be done; not many reporters can read their own notes satisfactorily when they are cold. No, no, I am only thankful I can read them myself."

She listened to this with interest and always having had an ambition to do what nobody else would try to do, resolved to read the reporter's notes and at the first opportunity told him so.

"I scarcely think it possible," he said to her. "It would be a hopeless undertaking."

She replied: "I can not think so; at any rate, when we return to St. Louis let us undertake it; it would be a mutual gain."

She found that she could do this and then shorthand began to pay, indeed. No idle hours waiting to take notes. He sent her notes from the Courthouse and in her cozy room she was earning double the amount each week she had been able to do before.

In the meantime she learned to use the typewriter. With it she could earn $60 to $100 or more each week, and her income was sure and her labor less by reading L. L. Walbridge's shorthand notes.

This continued until the State law was passed for each Circuit Court to have an official stenographer. In 1882 Mr. Walbridge was appointed to the United States Court. Arthur J. Barnes was one of the most expert court reporters of that period.

Apropos of patient genius. The index to the present city charter, 1876, had puzzled many experienced persons. Mr. Walbridge said he would not do it for a thousand dollars, but told Mrs. Reifsnider he would take it in rough shorthand notes in its jumble if she would disentangle it, and put it in alphabetical and proper order. She agreed, and returned it to him, written with a Gillott crow-quill pen and India ink, in one week, and he exclaimed: "It is a thing of beauty." Whether the charter is a joy forever the city must decide years hence.

In the seventies sermons, lectures, etc., were reported verbatim and transcribed in manifold for the big daily papers at $17 per column. Henry Ward Beecher, Richard A. Proctor, and such lecturers—indeed, all the great men—were reported thus, until the art advanced so that ministers and lecturers could have their own special amanuenses. The palmy days of shorthand ended except for official court reporters, private secretaries, etc., when the schools flooded the market with correspondents. The law work came naturally to Mrs. Reifsnider because she was familiar with the Missouri Reports and had read law with her father as a girl.

This drill gave her a very substantial foundation on which to build her literary work. Mrs. Reifsnider says she was singularly fortunate in her adaptability to her work and more so in entering the field at the zenith of its glory, in the foresight to provide for the time when there would be too many to be paid well, in saving, investing, etc. Mrs. Reifsnider is, of all things, a home lover. She believes that women should have equal pay for equal work, but only when it is absolutely necessary for them to work.

As her experience was in the regal days of shorthand, so has she found the practical writing for technical periodicals the most remunerative. It has been said that she is the one woman writer whose work is so diverse that no one could trace the author; now a romance, now a psychological story, then a serial for boys, an essay; again she deals with a strike with a diplomatic hand, but she loves to run under cover and hide under a nom de plume, and one of her books which created much discussion has never been printed under her name, and the nom de plume never revealed.

Professor David Swing, of Chicago, who was one of Mrs. Reifsnider's lifelong friends and advisers, urged her to publish a story—which she had written for a magazine—in book form, saying it was a duty she owed to other women. This book was, "How She Earned It; or, $25,000 in Eleven Years."

66 Lake Shore Drive, Chicago, Jan. 21, 1893.

Mrs. Anna C. Reifsnider.

Dear Friend—The book which, in its first manuscript, seemed so good, now in print impresses me even more deeply. I not only like the book, but I thank you for living such a life. Your energy and wisdom would inspire me were I young. You are a leader of the doubting ones. I wish all hearts might read your story. Should they not all reach the same money they would reach a better character and a rich self-consciousness.

Always yours,

DAVID SWING.

Another book which she wrote under a non de plume had an enormous sale—5,000 copies a week were issued for some time and the sale is still good.

"Between Two Worlds" was first run in serial form in the "Arena," of Boston, and then published in book form, and had an unusual sale, it being necessary to bring out a second edition in a very short time. It illustrates Browning's idea, "No work shall stop for death," showing the relation between the natural and the spiritual worlds.

"True Memory" came next. It was a book that made friends and enemies in the religious world and brought her ever so many letters from prominent and noted people. One she prizes was from the great Robert

Collier, D. D., who said, "I have read it with great joy, and sent it on a loving mission beyond the sea."

"Unforgiven" was a very popular book. The theme of the story is the development of the true life through loving, conscientious work.

"Gilgal—or Stepping Stones in the Pathway to Success," fairly overflows with curt little sayings, which are adjusted and modernized to suit the conditions of the present day. The author calls them little mirrors into which one can take a peep at himself.

From 1898 to 1901 Mrs. Reifsnider was one of the editors of "The Coming Age," of Boston, where she resided during most of that time. This was one of the most popular, brilliant, and successful literary magazines in the country, having as contributors such writers as Rev. Edward Everett Hale, Rev. George C. Lorrimore, Rev. J. Henry Wiggin, Rev. Heber Newton, Professor Nathaniel Schmidt, Rev. W. C. Bitting, Professor John Uri Lloyd, and scores of other famous writers.

It was found to be impractical for her husband to move the home office of his publishing business to the East, and Mrs. Reifsnider was not willing to remain longer from St. Louis, even with the congenial work and pleasant surroundings in Boston, so returned to her home.

Mrs. Reifsnider traces her lineage back to 1600. She belongs to the National Society of the D. A. R. and has four bars—two paternal, and two maternal ancestors having held offices in the Revolutionary War. She is an honorary member of the Society for Psychical Research.

First, last and always, Mrs. Reifsnider loves home above all else, and her pride is that her battle of life was for her loved ones, and her gratitude that its reward was a devoted husband and a happy home.

In 1882, after Mrs. Reifsnider had written "Unforgiven," she met her husband—he had read the book and wanted to know the author. She bears his name now and has reared his three children, two girls and one boy. She taught them all shorthand, as well as her own, and they never entered a school after she was their "mamma." She placed in their hands the weapon with which to fight the battle of life, and has the comfort of knowing that should there be a necessity for it they are prepared. They are all married now and in comfortable homes.

Mrs. Reifsnider is the vice-president of the Midland Publishing Company, which company pays a handsome dividend annually, and of which her husband is the president, and in 1886 bought out his partner. She writes serials and short stories for the magazine published by this company.

MRS. FLORENCE WYMAN-RICHARDSON

MRS. FLORENCE WYMAN-RICHARDSON was one of the early workers for the St. Louis Symphony Society, assisted in organizing the St. Louis Equal Suffrage League, and was the founder of the Piano Club.

For twelve years she conducted classes in Theosophy, also contributed to leading periodicals. Later she became a member of the Executive Board of the Woman's Trade Union League, and of the Suffrage Committee of the National W. T. U. League.

In 1855 Florence Wyman was born in St. Louis. Her parents were Edward Wyman, a noted educator, and Elizabeth Frances Hadley. Both came from Boston—the part that was called Charlestown. Mrs. Richardson expresses herself in loving and appreciative terms of the devotion and patience of her father's second wife, Martha Leigh, to whom she renders thankful acknowledgment for her years of care and training.

She was educated at Bonham's Seminary and Mary Institute, graduating from the latter in 1873, in the class with Emilie Johnson and Nellie Hazeltine, and again from the advanced course two years later, under Mr. Carlos Pennell, Dr. William G. Elliott and Miss Wall.

From the age of eight years Miss Wyman had the best music teachers the city afforded, beginning with the temperamental Sabatski. These were continued until she was twenty-two years of age. The one who did most to form her taste and develop a real love of music, not only as an art but as a part of life itself, was William G. Robyn, father of Alfred Robyn. His sincere and genial nature made it easy for him to impress his pupils with an attitude of reverence towards the classics as represented by Beethoven, Mozart, Bach and Haydn, which has continued as a guiding principle throughout her life. He was succeeded by a number of other teachers, notably Egmont Froelich, who gave her a valuable training in technic specified as the Stuttgart method. At nineteen she began work with Arthur J. Creswold, and after a year was given a position as organist in the First Presbyterian Church, playing in concerts as well as for the service.

About this time the question was brought up as to her going abroad to study for a professional life, but instead she was married in 1878 to James Richardson. For a number of years she devoted her energies mainly to her family of six children—three sons and three daughters, but managed in a social way to keep up her music.

STRAUSS PHOTO

MRS. FLORENCE WYMAN-RICHARDSON

Mrs. Richardson originated the idea of organizing the Piano Club, of which she was the president for the first seven years, and which is now in its twenty-fifth year. This was the first music club of any persistent endeavor of which St. Louis could boast. It was formed to foster piano work, only one-third of the members being vocalists and two-thirds pianists. Many of the musicales were given at her old home in Cabanne Place, where the club entertained among others, Carl Faelton, of the New England Conservatory; Mrs. Eliot, wife of Harvard's president, and also gave its friends the pleasure of a recital by Adele Aus der Ohe.

It was in this old home, too, that she called a meeting of women interested in music to take a part in forming a symphony organization in connection with the local choral society. This was one of the efforts which shortly afterwards helped in the founding of a home orchestra which has developed into our present successful Symphony Orchestra.

Many other pleasant occasions distinguished her life in that old home when such men as Josiah Royce, Hamlin Garland and John Fiske were present. Such friends as these had a distinct and helpful influence on her life, as did three other persons whose wonderful services as friends she wishes especially to note Mrs. Guida Lippman, Mrs. Lydia Fuller Dickinson and Mr. Charles L. Deyo.

In this connection, Mrs. Richardson says: "They were grand figures, significant in the lives of many and deeply so in mine. The fact that these two great women made me their comrade, stimulating me with their wealth of philosophical thought, spiritual insight and practical experience, is only less valuable than the fact that they gave me also their love, treating me as time went on as a daughter. They urged upon me the necessity of 'living in universals,' and as they themselves lived thus, they lived creatively. As for Mr. Deyo, there are a number of persons in St. Louis who know that friendship with him meant being carried to a region of intellectual scope where thought of the highest order lifted one far above the dead level of commonplace without severing the threads that bind us to the general order of everyday life. We were all glad to get his able and catholic views, engendered as they were by intellectual acumen and great nobility of character. These friendships, in part successive, but in some measure simultaneous, serve to enrich my experience as few other things have done."

During the years so marked by these rare friendships she was making a close study of theosophy, a subject quite generally misunderstood but which is mainly the study of correlations between scientific, philosophical and religious postulates, mingled always with the wholesome idea of putting every good discovered into practical life.

For twelve years she led classes in this field of religious philosophy—the task, of course, being a labor of love. Within the term of this active work she visited for three successive seasons, several weeks each, that curious and interesting summer colony, called Greenacre, at Eliot, Me., on the Piscataqua River. At this place many lecturers contributed their thoughts, writings and music. Many cults were represented, many philosophies, and much practical, scientific and ethical teaching. After browsing for weeks in this camp one might bring out of it a helpless mental confusion, or one might, using discrimination, find the golden key to life among the odds and ends of ideas which helped to form the properties of the lecture platform. There were such high-class thinkers as Edward Everett Hale, John Fiske, Edwin D. Meade, Charles Johnston and Nathaniel Schmidt offsetting the "interpretations" and "inspirational" talks of lesser folk. One season in particular Doctor Janes, of Cambridge, conducted a school of comparative religion in which some of the men named above gave most interesting and valuable courses. The last two weeks of the season he suffered from a serious illness and Mrs. Richardson filled his place in presiding at the meetings. During her Greenacre experience she lectured seven times—the topics being Music, Genius and Theosophy. Mrs. Richardson says:

"The writing of an essay may not appear to be a 'main event' in the life of anyone, but to me it was one of the most exciting things that ever happened. In the winter of 1904 I went to French Lick Springs for a three weeks' rest. Although utterly depleted nervously after five days I began to write. It was an article on Evolution, and was published the following year in the 'London Theosophical Review.' Very much of its content was the direct fruit of study, but apart from this it did embody something of my own, as much of the creative as I have put forth into form. The most important of the ideas were enunciated in quite simple formulæ, and were not analytically expanded as I hope some time to do. A further interesting experience followed. I attended a course of six lectures by a well-known leader and writer in philosophical circles. I had been told that in this course he would unfold a postulate which went one step further than Hegel, and which he regarded as his own contribution to philosophical thought. The progress of this unfoldment was careful, detailed, involved, slow, thorough and finally clear. It took six lectures to develop the idea. It was my idea, which I had formulated in three phrases but had not subjected it as he had to an analytical process."

In St. Louis she presided for several years over the little local branch of the Theosophical Society, but in 1908 resigned continuing her study classes for two years later.

In the winter of 1910 it began to be apparent that something could be done in the woman suffrage work. As a child and young woman she had been deeply wounded by the numberless implications, religious, social, etc., claiming the superiority of men. In 1882 she joined the struggling suffrage club of the day under Mrs. Virginia L. Minor, working for a time on a petition to the Missouri Legislature asking that the age of consent be raised. At that time it was twelve years in our State, ten and eleven in several others, and seven in Delaware. Illness in her family prevented a continuance of this work and a period of inertness and inactivity followed into which she lapsed into a mainly personal life.

In 1908 she was placed on the Executive Board of the St. Louis Woman's Trade Union League and at the convention of the National Woman's Trade Union League in Boston, in 1911, was made a member of the suffrage committee of that body. The essential relation of this great movement to woman's suffrage makes work for both of them at once interesting and effective.

One day in the winter of 1910 she was surprised by a call from Miss Laura Gregg now the Mrs. Cannon who has been active in the recent Arizona suffrage campaign. She announced herself as being sent from the National Woman Suffrage headquarters in response to a request from Miss Florence W. Richardson. Without saying anything about it her daughter had written the association in New York, asking for an organizer, and as Miss Gregg was at work in Illinois, they had sent her over to them. The three women threshed the matter over that afternoon and immediately afterwards Miss Florence Richardson—now Mrs. Florence W. Richardson Usher, wife of Roland G. Usher, of Washington University of this city, drew up a circular letter addressing it to a very small number of women. In answer to this about a half-dozen met in the apartment of Miss Marie Garesche. Of these, besides the hostesses, Mrs. Richardson and Miss Florence Richardson, were Mrs. Percival Chubb—then Mrs. Sheldon—Mrs. Robert Atkinson, Miss Jennie Jones, Miss Maud Fleckner—now Mrs. Anthony Ittner—and Miss Bertha Rombauer.

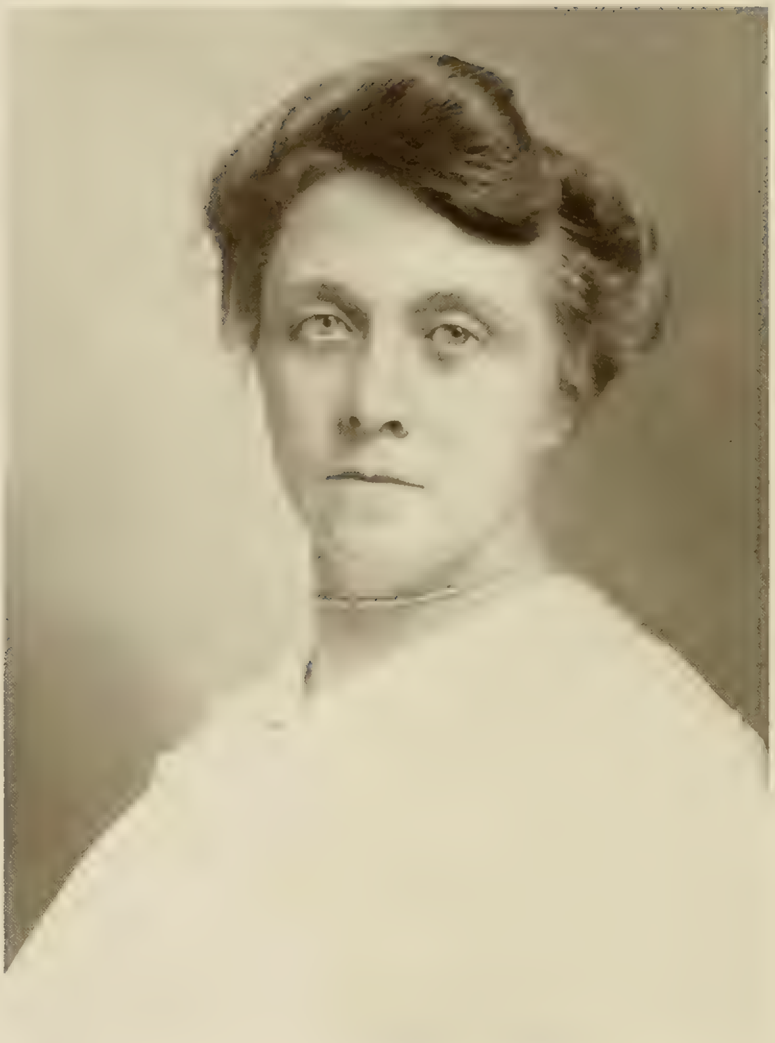
After this, Miss Richardson made a house-to-house canvass; the newspapers hailed them as something new under the sun, giving them a notoriety, the strain of which they bore as part of the pioneer work though at times becoming very tense over it. The first suffrage speech made by Mrs. Richardson was at the Artists' Guild, the second one was from the platform of the Christian Socialists, and these have since been followed by very many others.

A second circular letter was sent to a larger number of women, many of whom met at Mrs. Richardson's home on April 13, 1910, and organized, with due form and ceremony, forty members strong, electing her as president; Miss Garesche and Mrs. Atkinson, vice-presidents, and Miss Bertha Rombauer and Mrs. D. W. Kneffler, secretary and treasurer, respectively. A board of fifteen governors was formed including the officers. Then began the struggle which is now carried on so brilliantly by its present leaders. With no money, almost every hand against them, opposition in the homes of many, and scant courtesy outside of them, covert insinuations as to their taste in making themselves conspicuous, and the deadly silence of disapproving friends—with all these they contended. But this pioneer era, having been lived through staunchly, is a source of deep satisfaction in the retrospect to Mrs. Richardson, who reluctantly resigned the presidency on account of ill-health in February, 1912. Woman suffrage, locally and generally, is moving forward under able leadership to inevitable success, and this will be to her—as to many women—as much one of life's climaxes as any more personal consummation.

Mrs. Florence Wyman-Richardson is endowed with a fine, eager, receptive mind, and power in her hands has not been misplaced, for she has done much in advancing the cause of equality and education of women, as well as the musical development of the city which she calls her home. She is a handsome, stately woman, very much admired.

Educated mothers have educated children and Mrs. Richardson has the satisfaction of seeing her work go on through her daughter, Mrs. Usher, whose individuality and intelligence show a carefully trained mind. Another daughter, Elizabeth Hadley Richardson, is a Bryn Mawr student. The oldest child, and only son is James Richardson now living in Omaha, Neb., and taking an active part in the civic interests of that city.

Emerson's fine phrase, "Plain living and high thinking," is a part of Mrs. Richardson's creed.



KAJIWARA PHOTO

MRS. FERNANDE RICHTER

MRS. FERNANDE RICHTER

LIVING in St. Louis, her adopted city since 1882, is one of the best German poets in the United States. As a contributor to the leading German journals and newspapers here and abroad, Mrs. Fernande Richter, under the pen name of "Edna Fern," is well known.

Several books have come from her pen, one of fairy tales called "Stories From Another World," published in 1898, and two more books of poems and two of short stories that followed soon after. Many short stories which have been printed since these publications will be issued later under the title of "Ungefähr so wars."

Born in Hildesheim, Hanover, Mrs. Richter was brought up on a large estate or "Guth" with her parents, Leopold Osthaus and Fernande von Wraede, where they lived until they lost their fortune and moved to America in 1881.

In speaking of her native place Mrs. Richter says, if one will go back with her to that faraway land, over broad waters into the Northern flatlands, where there are rich meadows and fields of grain on the banks of a friendly stream, she can tell of the village where she was born—an only daughter after four sons. Their possession consisted of a farm which had come as an inheritance from her father's brother, "einem Herrn Kanonicus," who, after his spiritual duties were discharged, would spend his time with a turning lathe and twenty-four clocks, all of which he tried to make strike at the same time.

There was also another attachment to this inheritance in the person of "Lisebeth," the uncle's housekeeper, who had tyrannized over him and whose very remarkable characteristics Mrs. Richter has so entertainingly detailed in a sketch called "Jungfer Lisebeth." There was also in Rössing, a little village or "Dörfchen," that lay beyond their farm, another interesting personage—the leader of the town—whom she barely remembers as a fair-skinned round little woman, having light curls arranged in heavy bunches over her fine little ears. This was a remarkably energetic woman. Her ninth son she called "Nonus," and was very jealous of Fernande's little twin brothers; and she wished always for triplets—contrary to the women of the present day—to make her dozen complete. In her bath house, in winter, near the mill pond, she would have the ice broken and plunge in with her strong white limbs for a daily bath. The whole village she doctored out of her household medicine chest, and woe be to the one who did not recover quickly. The naughtiness of all children, and particularly her own nine, she pronounced illnesses, curing them with drops and powders, and above all the patients were always put to bed until the sickness had passed away, which meant until they were good again, and, of course, cured. In the garden surrounding the beautiful home where this woman lived there was a large glass ball, in which was reflected, as Fernande then thought, the whole wide world, sky, trees, castles, birds, and all of which gave unlimited reign to her vivid imagination.

The dwelling in which her parents lived was an unusual one, in that every previous owner had built additions without regard to the general outline, and having passed through the hands of many owners, who had left their stamp of convenience with no consideration for harmony, it was truly an unusual structure. Roomy and rambling, with many hidden corners and mysterious long halls, surrounded by gardens of flower beds of gayest colors, thick bushes, high nut trees, hedges of currants and gooseberries, and small berry beds, kitchen gardens, orchards and potato fields, it was a vast kingdom in the fancy of this little maiden over which she reigned as a princess with her brothers and nurse as vassals.

In summer the bushes were full of robbers, dwarfs and gnomes who were waiting for her and in the flower beds and grape vines were myriads of elfins and fairies ready to protect her.

No wonder then that we have later in her life one of the loveliest of fairy-tale books ever written in either German or English. Private teachers looked after her early education which was followed by three years in a convent in Aix-La-Chapelle where two aunts were members of the institution. This was a very sad period of her life—the confinement of the convent being most depressing to her lively fancies and spirit, especially after such a happy, care-free life in her own home.

The sorrows and cares of her after-life have never caused the naive distress of mind that she experienced in this transplanting of a life of freedom to the narrow confines of a convent home. However, she remained over two years, with another half year at a finishing school.

After moving to America, and about five years before she married Dr. George Richter, who had been their family physician, she had never written for publication, but as she was unusually gifted in conversation, and her stories and anecdotes were so original and entertaining, the Doctor interrupted her while relating one specially interesting, saying, "Wait a minute; tell it to me with a pen in your hand." After some efforts she made a good story, and has found much pleasure in her writing, such happiness in the hours she has spent in creating, that she blesses the day that she took up this occupation, and has been writing ever since.

She became at once a contributor to many German magazines here and elsewhere, and for years sent stories to "Ueber Land and Meer," "Lehrer Zeitung," "Milwaukee Herald," "New York Staats Zeitung," "New York Volk Zeitung," "Pioneer Calendar," and has written the criticisms for the German Theater and the Symphony Society of St. Louis for the German papers often in former years.

She has also made addresses in public for the Free Thinkers' Society of St. Louis and Milwaukee, also for the Schiller Verein, her last subject for this society being "Gottfried Keller, the Swiss Poet." Mrs. Richter has been the secretary of the Schiller Verein for years, and her husband was the founder in 1896. This is a branch of the Schwaebischer Schiller Verein in Germany. The founders and original members besides Dr. Richter were: Dr. Emil Preetorius, Prof. Dr. Otto Heller, J. Widmann, Prof. C. G. Rathmann, Dr. Louis Soldan, Max Hempel, J. Toensfeldt, G. A. Finkelnburg, Dr. M. H. Starkloff, E. C. Winter and Konrad Nies.

The Schiller Verein still exists, Professor Peter Herzog being the president for the year 1913, Mrs. Richter vice-president, Professor Haensler secretary and Mr. B. Stosch treasurer.

Meetings are held each month at the Liederkranz Club and each year the members entertain their friends with a banquet. There are about 150 members. It is the one verein in America that is affiliated with the two German societies—the Schwaebische Schiller Verein in Stuttgart, which is a memorial to Schiller, and the Deutsche Schiller-Siftung in Weimar, a benevolent association which pays yearly or life-long pensions, either as honorary remuneration—Ehrensold—or as benefit or gift to needing poets or writers and their families. Several times the Schiller Verein has succeeded in adding German-Americans to this list in Weimar, as in the case of the poets Zuendt, Neeff and Beningnus.

Folklore is the basis of domesticity and love of the home of the German nation. No other exists around whose childhood there is so much done to develop the spirit of romance and poetry and music. Next to Shakespeare the Germans have produced the greatest poets. Mrs. Richter considers herself one of the modern German writers but her style is classic. She has studied Lessing and Goethe—particularly Lessing.

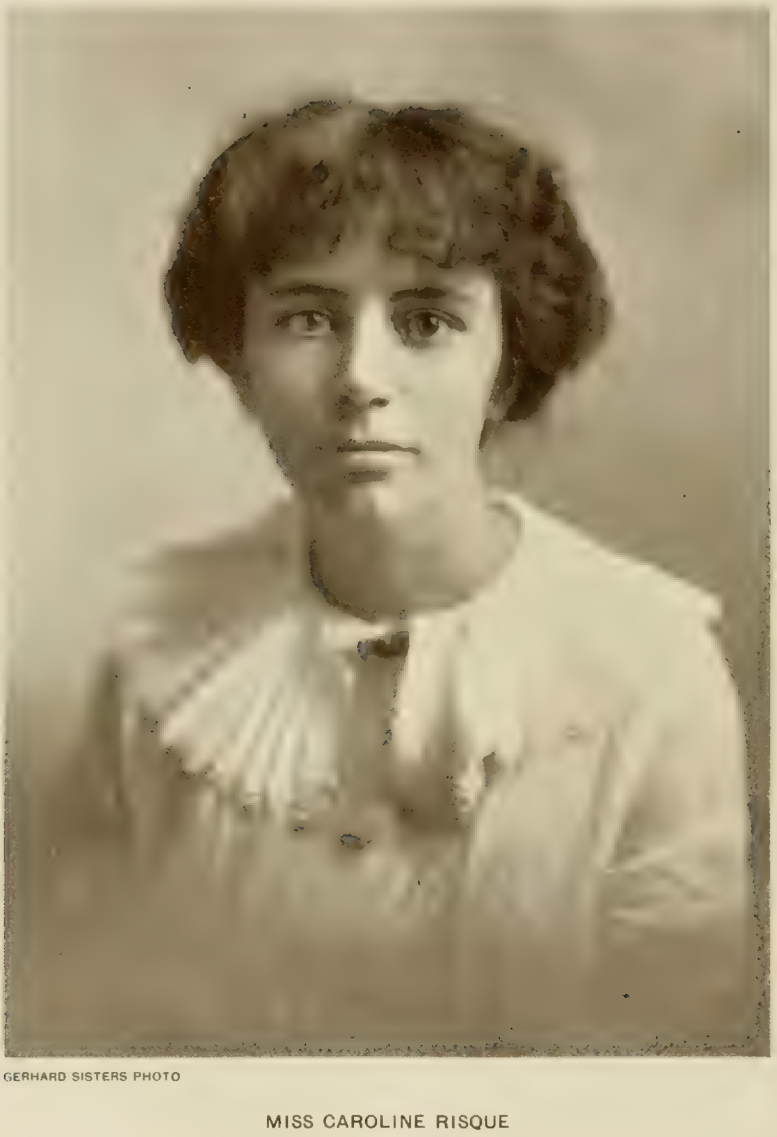
In her stories she not only makes the characters interesting, but her little side comments are startlingly keen and original, or pathetic or humorous to the finest degree of shading. She aims to get the point, leaving out everything superfluous. One can not say she has a set style, of the kind that on reading a story one might recognize it as that of Mrs. Richter. One of her critics compliments her very highly on this accomplishment saying there is a different rhythm in every poem for each subject. Her stories seem to be written without effort or strain, pure and limpid, the story running so glibly and smoothly and fascinatingly that one feels charmed and absorbed to the end.

Dr. Richter, who for five years before he married his wife was really her teacher and gave her what might be called a course of literature and letters, says "her strength is never in the play of words and her funny characters are really funny."

Mrs. Richter says her best stories have been written with tears. Not that they were so sad, or that she was unhappy while writing them, but because her imagination was constantly at war with the shortcomings of the written word. Even the most humorous little sketch has been almost a heart-breaking affair. And yet, after appearing in print, read so easy, as she says, "als wenn ich sie aus dem ärmel geschüttelt hätte."

The great philosopher and physician, Gustave Theodore Fechner, writes "without work—deep, sincere, honest work—there is no joy to be had in this world. And just to work in this way for the joy and happiness of life, gives joy and happiness to striving mankind."

Mrs. Richter has also written two plays—"Das Mädchennest" and "Die Bruecke." She writes well and speaks well, with a charming voice, sympathetic and soft. She is a woman rich in high impulses and emotions, and a power for good and true principles. Dr. George Richter is an ideal helper and companion as well as a well-loved husband. He is a physician of the older German set and a regular contributor to medical journals in this country and abroad.



GERHARD SISTERS PHOTO

MISS CAROLINE RISQUE

MISS CAROLINE RISQUE

MISS CAROLINE RISQUE, who has spent two years in Paris, both studying and working in her studio, was a sculptor of local fame before her journey abroad. While in Paris she studied in the Colorossi Academy for one year under Paul Bartlett and Injalbert. One of her most ambitious pieces of work modeled in her own studio there was a fountain which was honored by a place in the Salon in May, 1913. She sold many pieces of her work while abroad—one of them going to the home of one of the Ambassadors, and another finding its resting place in the Museum of New Orleans.

Ever since she was a student at the Art School of Washington University she has found very ready sales for her work, beginning with commissions from her own teachers. A most interesting catalogue of photographed sketches, portraits and groups she has retained of those pieces of her work of which she has disposed.

Decorative work is her ambition—fountains, gates, portals and mantels are the things she wishes to work out in strong designs; objects and subjects in which she can be entirely original. Everything that one creates with the mind through the fingers she feels brings pleasure in the creating, and if one can bring others to recognize beauty in what, before, they saw nothing but a blank, then the chief aim of construction or creating is accomplished.

The first time she sent a statue to the Salon in Paris it was accepted and one of the French papers commented highly upon it. She has exhibited for the Western artists in this country. Miss Risque wants to go back to Paris because she likes the life and the very noises of the city, and can obtain better materials there for her work. She does not believe in temperament or atmosphere, that is something of one's soul. The artistic temperament is like any other, it comes out in work and should be let out properly; only when it is restrained does it give trouble. Then, again, talent alone will not do any good; one must have industry—that is one of the requisites of translating the ego impressions. An artist is somewhat like a focusing point, he only wants to translate impressions, not to show anything else.

If an artist is absolutely sincere, and has a mind to see, he will do work like nobody else. The impression of anything that comes through the brain is stamped with one's personality, and is like light coming through a stained-glass window; it is stained according to one's appreciation of the subject and one's technic. To have the tenacity of purpose and the love of the work so one will spare no amount of pains or labor to get a thing done, combined with the best interpretation of form, beauty, etc., is what one must have for success.

And then after this concentration and tireless effort, just as soon as the thing is a fait accompli, all interest is lost and one looks around with a new interest for another subject. Just like a cat with little kittens, as soon as she teaches them to care for themselves they are no more a part of her; they do not interest the mother any more.

Miss Risque would like to make things for people who are not understood, who are timid, and do not know how to look at beauty. Barrie does it in his way, and she would like to do it in another. Miss Risque would like to show people the way she sees them. That is one thing about studying art—if you take it in the right mood and the right time nothing seems ugly.

So many people are beautiful—for their strength of character, for their physical strength, some for their expression, some for color, and others for form, and so on. The artist knows how to show this so others can enjoy it. Miss Risque favors especially architectural work, yet if one day she is in the mood to draw an old woman pushing an apple cart, she wants to do just that, and another day she might feel like modeling an angel, anything of beauty she may be attracted to. She loves to create, and with her skillful, beautifully modeled fingers fashions and forms a cherub or an ecorche with wonderful dexterity.

Her hands are truly beautiful, shapely, strong, slim, and flexible. It is fascinating to watch her manipulate them. One knows by the looks that she can do something out of the ordinary.

Miss Risque is in favor of suffrage for women because she believes in equality for justice's sake. It is an offshoot, she says, and not the aim of womanhood—and will not bring the millenium by a long way. It will be a good thing for women in the different walks of life and in many enterprises and professions when she will not have to depend alone upon the criticism and judgment of man. Women will be freer to work out their own ideas and plans, knowing that as much will depend upon the viewpoint of women as men for the verdict of success or failure. Miss Risque believes that the general impression will change of what Motherhood, for instance, means and may mean—not only will the mother caressing her child be painted but also the other side of the picture, her grief at losing her child when he leaves her to go for himself; and in a picture of a wreck, we will not have alone the picture of the heaving destructive waves, but the desolate homes.

The striving after some lacking sense in art is what Miss Risque thinks has led to the grotesque products of the futurists and cubists, whom she says are by-products of the spirit of unrest and revolution in modern art and are either crazy or insincere. They paint and model things that no one can tell what is represented or intended. In her opinion these new departures in art will not last. They are merely fads.

Miss Risque is not a faddist, nor is she possessed of any artistic temperament that makes her do queer things or say them. She has a quick mind, and vivid imagination, and talks well. She is small in stature, black hair and beautiful gray eyes, unusual in their size and particularly the expression. She is the daughter of Ferdinand W. Risque, born in Georgetown, D. C., and Aline Brooks, of Mobile, Ala. Two married sisters —Mrs. L. T. Chalker, of New York, and Mrs. John Blizard, of Ottawa, comprise the family.

Miss Lockwood's kindergarten was Miss Risque's first school, for two years, and then Miss Jennie Harris taught her until ten years old. The next step was to the Marquette and High Schools, followed by several years at Hosmer Hall under Miss McNair. A course at the Art School with George Julian Zolnay prepared her for work in Paris, although she was told there, and has discovered for herself, that his methods of teaching could not be surpassed. Miss Risque will return to Paris later; but now for several years she will make her home in St. Louis with her family and friends.

She says when it comes to her work she wishes no leniency shown because it was done by a woman. She wants to stand or fall as an artist, and not as a "woman artist."

MISS ADELE SCHULENBURG AND MISS NANCY COONSMAN

SCULPTURE has become more closely connected with our life and more intimate. Prince Troubetskoy made statues of society women with veils and hats, made high-heeled shoes and long-trained gowns, iconoclast that he is. Miss Schulenburg and Miss Coonsman belong to this school where sculpture has come down from the friezes into the drawing room.

These young women studied under George Julian Zolnay, whose bust of Edgar Allen Poe, with his head bowed on his hands, is positively the greatest piece of original and poetic work that has gone out of St. Louis. It is in the University of Virginia, and was made for that institution, where Poe was a student. The despair, the mysticism, the intellect, the weak will, all are there in that head as they are in no portrait of Poe. Copies of it have been made in bronze, marble and terra cotta.

St. Louis has surely sent out great sculptors headed by the immortal MacMonnies, who is now in Paris, and whose "Bacchante" is in the Metropolitan Museum of New York. This is a work of original grace and power as well as beauty. Ruckstuhl is another great success.

Miss Adele Schulenburg maintains her studio on Grand Avenue and Morgan Street, and Miss Nancy Coonsman is associated in the work with her in the same studio.

After finishing a four-year course in the School of Fine Arts of Washington University, Miss Schulenburg opened a studio in St. Louis for one year. Then went abroad to study in the private school of Lewin-Funcke, of Berlin. There she remained for one year and a half, touring Germany, Paris, Dresden, Munich, Italy and other places at the end of her studies before returning home. Her chief desire was mainly to meet artists, study sculptures—old and new—and establish her ability as a sculptor in her own mind.

The great strength and monumental qualities of the modern Germans impressed her—such sculptors as Lederer, Marcuse, Klinsch, modeler of many nudes; Gaul, the noted animal sculptor; Tuaillon, who made the beautiful Amazon in Berlin, are making Germany a center for the plastic art. While among them are no geniuses supreme like Rodin, Meunier, there are men of surpassing ability. There are also great men in the modern French style—Bartholome, Du Bois, Eugene Delou—but the Germans are strong and so vital.

KAJIWARA PHOTO

MISS ADELE SCHULENBURG

Hildebrand has a school for young sculptors, who hew out their compositions directly in marble, and it is for that purpose this method has been adopted.

Coming home from Europe, Miss Schulenburg opened a studio where she has been working for about two and a half years, making portraits, sketches, bas reliefs, statuettes and architectural designs. On the latter she is very busily employed at present. Her work is unusual in that there is a beauty of design which shows decided originality and careful and thorough artistic treatment. Particularly one of the sketches, full-length figure of a young girl languidly reposing in a garden chair, has attracted much favorable comment. Another, a portrait of Mr. E. Mallinckrodt, is a fine breathing likeness, and a group of the Rombauer children is life-like and clear. The "Incense Burner" is one of her best pieces and many copies of this have been made in bronze and terra cotta.

Miss Schulenburg has been a regular exhibitor to the Pennsylvania Academy Annual Exhibition, and this year her work was given extra notice.

When a little child she was eager to begin modeling but refrained, preferring to wait until she had finished school and could "begin right" by studying under the best teachers of our art schools here and abroad. When a student her ambitions were all out of proportion to her ability. She dreamed in those days of colossal sculptured compositions that would express the great fundamental forces of humanity, sculptures that would reflect the unrest—the striving for beauty ideals of men—all sorts of symbolic representations, that is creative sculptures—the most ideal form. But she had to be content with realist poses, life portraits, which she found proved just as satisfactory, and gave one just as much joy as the craving to carry out impossible exalted ideas.

Now she knows that real art is found—just like happiness—not in the expression of dreams, but on the highways and byways of one's daily path, in the fulfillment of ordinary duties, and that a true conception of a day laborer, or a homely group of old men and women, can express art in form as great as the finest symbolic monument or architectural achievement.

Miss Schulenburg believes there is in America an unlimited field for great sculptural representation. In this melting pot of the vital forces of humanity a sculptor ought to find endless sources of appreciation. From the vast procession of men who go marching by, out of the depths of mines and foundries where strong men labor, from the gardens where children play, from the society of men and women of intellectual attainments—everywhere there is strength, there are struggles, there is effort, there is beauty, there is mental growth—tangible and intangible sources of inspiration for the artist. These also represent Walt Whitman's poetic ideals.

After we shall have realized that the sum and substance of our lives is not money-making alone, and that appreciation and encouragement are necessary to the sculptor who is trying to interpret those vital forces, then only, when this is accorded him, can he strive and grow and give expression to the essence of his heart and soul, to train and finally produce and give to men the children of his dreams.

Miss Schulenburg shares her studio with Miss Nancy Coonsman, although each fills her own commissions and has her individual line of work. They both model from life only.

Miss Schulenburg is twenty-nine years old, and is the daughter of A. Schulenburg. She has two sisters and one brother. Of the German type, blonde, healthy and handsome, she is demure with a most charming grace of manner. Her mother was Miss Adele Mallinckrodt.

Nancy Coonsman has won recognition for her skill in making portraits and modeling beautiful figures. Her specialty is portrait busts. She reproduces the likeness more faithfully than a photograph; one almost sees life glowing through the inanimate figure.

Born in 1887 and graduating from the Central High School in 1906, Miss Coonsman took a four-year course in the School of Fine Arts of Washington University. In 1911 she was an honor student working with Mr. Zolnay. This privilege was only accorded those who show unusual talent.

Five years ago Miss Coonsman says she could easily have told of her aims, ideals, but as she grows older the more complex—almost chaotic—her views become on just how to proceed and what success really means. She has wonderful enthusiasm along with her great talent to carry her on through the many disappointments and close application which her work demands. So far she has had splendid opportunities thrown in her path, by what one might call luck or chance, especially in the way of good health and the general recognition of her talent. With hardly a break she has been able to continue her studies steadily and calls time to work her most valuable asset.

When night comes separating her from her occupation she wants to sleep it away as quickly as possible. Such energy must meet with success. She has exhibited in the Pennsylvania Academy, New York Academy of Design and Western Artists' Exhibition.

To see Europe and its treasures is her ambition. Whether she will study under some sculptor in America or across the waters, she does not as yet know, but is aiming to develop a style of her own and not copy that of any sculptor. Wishing to evade having any set style put at her door she wants to be free and unhampered in her mode of work, and believes that style is the artist's rut and a big effort must be made to turn aside from it.

To handle all sorts of subjects is her desire, portraits that reveal something more than the mere likeness of the individual—the character and the soul—the something that would interest a complete stranger in the work. That is the kind of portrait she is trying to make.

For her lighter work, fountains, both for interior decorations and the garden, have always held her attention, and it is in this direction that she looks forward to much pleasure in visiting Europe, for it is said one can not move in these European cities without stumping one's toe on little gems in the way of playing fountains on street corners and all public places. Fountains are such joyful things; the running of the water always gives one a thrill whether it be in the wild forest stream or in the back yard of a city home. They are especially refreshing and of a never-ending source of interest in a breakfast or dining room; a few ferns and plants, some goldfish to add life, and one has an indefinite fund of enjoyment. At every street corner there should be a drinking fountain—a well fountain—where fresh water gushes forth all the year round for man and beast, and these should be modeled artistically and beautifully. Miss Coonsman has placed a fountain in the Mullanphy Floral Shop, a center fountain with graceful cherubs, and is making another of quite pretentious design for Mr. Randolph Laughlin's new home, "Lachlin," in St. Louis County. A little St. Louis girl posed for this. There are two figures, and hers is kneeling down on flat stones catching the water in a lily leaf, which she holds in her hand, as it trickles through the rock.

Another ambition is to do large agricultural figures in a big conventional way, but here in St. Louis the need or call for such work does not come up often.

It has always been in her thoughts to make some wonderful groups; very vague she says they are now, but some day she will work them out. Some figures showing the biggest human attributes, the ones that were in the beginning, and shall last as long as men are men.

Nancy Coonsman is the daughter of R. A. Coonsman and Nettie Hynson. After passing through the public schools her mother influenced her to develop the talent which she early displayed, and which she herself possessed in a marked degree when young, but had never had the opportunity of developing. Rodney Coonsman, her brother, is interested in the financial sheet of a local newspaper, and his wife is an artist of considerable reputation.

Miss Coonsman is quite young and has a very promising future. Her work has received much praise from the best sculptors and one needs only to see her portraits and sketches to realize what striking talent she has. Besides this she is a naive, simple, and sensible girl, with many admiring friends socially and professionally. She has had some experience as a teacher, as assistant in the Art School, private classes, and now regularly at Bishop Robertson Hall.

Her last portrait of Ruth Felker is well handled. It is dignified and true to life. Another sketch of Eloise Wells is a charming piece of workmanship, as well as of Elsie Blackman and Georgia Cady.

Miss Coonsman has been selected to execute the sculpture work for the fountain for the Kincaid Memorial to be located in the sunken garden back of the Public School Library, over a number of competitors.

St. Louis will undoubtedly accord these gifted women the substantial recognition of their talents which they deserve, and their work will yet do much to adorn and decorate the homes, public buildings, parks and streets of our city.

GERHARD SISTERS PHOTO

MRS. E. T. SENSENEY

MRS. E. T. SENSENEY

ST. LOUIS owes much to Mrs. Miriam Coste Senseney, whose efforts to make the food products of St. Louis pure and wholesome have been so very successful. Probably no one person has ever done as much as she in the interest of pure food in St. Louis. Her knowledge is not theoretical regarding the production of food and food products, and the manner in which food filters through the various channels until it reaches the table of the consumer. It is the practical knowledge and determined efforts of Mrs. Senseney that have brought the Consumers' League into prominence and has made the "White List" sign a familiar one throughout St. Louis.

The blue-and-white sign, which is emblematic of pure food, was conceived by her, and by her the food dealers were spurred on to value it as highly as they do. For several years she has been a member of the league. Many other women were members, and the meetings were always pleasant, and the women planned beautiful plans, but not a great deal of good was accomplished, nor were they very energetic in making investigations. Mrs. Senseney was chairman of the Pure Food Committee. She was anxious to do work that was really effective.

In the course of events she was brought in contact with Frederick H. Fricke, State Food and Drug Commissioner. In the fall of 1913 "The St. Louis Republic" was conducting a campaign to make St. Louis one of the healthiest of large cities. Mrs. Senseney realized that publicity would help the movement. She gave up the privacy of her home and became as much of a food inspector as the Commissioner and as much of a newspaper reporter as the newspaper men who were privileged to work with her.

Her campaign was well planned. She knew she would have to enlist the support of the public before she could succeed. She would have to interest the public before it would aid her. Therefore, she talked for publication, and allowed the camera men to make pictures of her while on the tours of inspection. She wanted to do her work thoroughly.

It was her idea to make an investigation of the restaurants first. If the food in these was not clean and sanitary the public had a right to know. If a restaurant man did conduct his place in a sanitary manner the public had a right to know. She and Commissioner Fricke began with the restaurants. Backed by the laws of the State, they were denied admission in no place.

A denial would have availed naught, for the Commissioner would have called in the police. But in no instance was this necessary.

Restaurants were inspected from cellar to attic. The ice chests were scrutinized and the methods of handling the food were given most careful attention. Mrs. Senseney talked with the employes and with the proprietors. She wanted to know how things were done. The sights in some of the places were revolting. In others she found suggestions that helped in the management of her own home.

The splendor of a place made no appeal to her. To make each place she visited more sanitary and the food products better was her sole object. The unpleasant conditions found she did not gloss over when making her account to the newspapers, nor did she exaggerate when telling of the good ones. She told the truth about all places visited, and her stories carried the ring of conviction.

A week after the bakeries were visited an improvement was apparent. The food producers and dealers knew they were to be inspected in turn. They knew their good points would be lauded and their bad ones held up mercilessly, that the public might be warned. They were anxious for a good rating.

Extensive work was done in cleaning up. Most of the bakeries were found to be in excellent shape. But the few that were not sanitary were used as object lessons, and the candy-makers who were next visited showed that they had been learning of her work, and having made preparations for her coming, were in better shape than they had been for years.

So it was down the line, butcher shops, groceries, boarding-houses, and everywhere that food was dispensed. Mrs. Senseney gave kindly suggestions, and even in the places she criticised most was invited to return to inspect the premises after the proprietor had been given an opportunity to make the improvements she and Mr. Fricke suggested.

Shops that ignored the sign of the times lost hundreds of dollars in trade when the public learned the truth about them. Other shops that merited her commendation gained many new customers.

Mrs. Senseney became an authority on sanitation. Her counsel was sought and she was invited to visit other cities to tell of her work. Thousands of dollars were spent in repairing and improving conditions in food-dispensing establishments in St. Louis. She taught that it is easier and cheaper to conduct a place in a sanitary manner than it is to run it otherwise. And she frankly gave warning that if the places were not conducted in such a sanitary manner, prosecutions would follow. The splendid work of Mrs. Senseney will last for years, even if she did not follow it up, and she has no idea of abandoning it.

Mrs. Miriam Coste Senseney is the daughter of Paul Coste and the granddaughter of Felix Coste, one of St. Louis' most prominent citizens, who belonged to that earnest body of Germans giving time and enthusiasm for the preservation of the Union. At the breaking out of the Civil War Mr. Felix Coste was a member of the General Assembly. When Claiborne Jackson was elected Governor and fled to the South, Mr. Coste was one of that little band who stood firmly to principle in the face of the most trying and dangerous conditions. His name was continuously associated with those of Daenzer, Preetorius, Hillgaertner, the Bernays, Olshausens.

His son, Paul Coste, father of Mrs. Senseney, occupied a distinguished position at the bar. Mrs. Coste, her mother, was Emma Jansen, whose parents came from Frankfurt, Germany. Mrs. Senseney is quite young, of the blonde type, a beautiful matron. Her husband is Doctor Eugene T. Senseney.

MISS MAY SIMONDS

MISS MAY SIMONDS is the reference librarian of the Mercantile Library in our city. For students, teachers, writers, speakers and men in various professions, beginning with their school days, she does the most careful research work. Fifteen years of this experience with the Mercantile Library has made her an expert.

For use with the regular hand books, guides and reference works, she has compiled a reference catalogue made of the memoranda of subjects she has worked up. It is hoped that Miss Simonds will have this put in book form that other librarians may have the benefit of these many years of research work along unusual and necessarily interesting branches of study. Nothing pleases her so much as to work up an intricate line of research and the day is either marred or made on which she fails to discover or does unearth new material on the given subject.

Johnson says "Learning is of two kinds—we know a thing or we know where to find out about it," and Pope says, "Index learning turns no student pale, but holds the eel of science by the tail." And Miss Simonds knows where to "find out about" what others want to know.

For instance, an inquiry was made by a member of the library on reading an essay of Macauley on the impeachment of Warren Hastings. He noticed that a lady present at the trial was spoken of merely as "St. Cecilia." He was anxious to know who was meant and could find no clue. In reading the paragraph over herself Miss Simonds found that Sir Joshua Reynolds had left his easel to be in attendance at this trial. She found that he had painted a picture of Mrs. Sheridan as St. Cecilia, and in the life of the Sheridans she is referred to as St. Cecilia because of her beauty and the renown of the picture. This, of course, explained who was meant.

Sometimes Miss Simonds experiences no difficulty in tracing up subjects, and again has looked many times with no success, and then when weeks or months have elapsed would come upon the very information which she sought so earnestly. Such information was then recorded in her special reference library which is quite extensive.

It is an interesting fact to know that half of the people who go to her for this research work really don't know themselves what they want. One man wishes information on "Vandalism" and after many hours of work she comes to find that what he really wants to know about is the Commune of France at the time of the Revolution.

KAJIWARA PHOTO

MISS MAY SIMONDS

That, of course, changes her line of investigation. Again a woman wants notes on Esculapius, and after hours of work with her the woman says "I see nothing here about the bust of him made by Thorwaldsen." Of course, by referring to a much later history on Thorwaldsen she finds a reference to the bust of Esculapius. By a system of cross-questioning she really must draw out what is wanted and says until this was done much time was lost in unnecessary reference. She calls it a clearing of the mind and a help to people in stating what is wanted. But this fault does not lie only with those wanting assistance in the work of research. It is found everywhere, in the courtroom, where it is most important to get clear statements; in the lecture room, in teaching, in short, it is a rare gift to be able to express oneself clearly and concisely. Sometimes Miss Simonds is called on to give assistance in the way of technical research, but not very often.

The primary object in a catalogue for either large or small library is to get at what one wants in the simplest way. A dictionary catalogue, Miss Simonds says, therefore, where one finds on the surface in alphabetical order, either author, subject, or title, is the ideal catalogue.

Miss Simonds has written sketches of George Bingham, the artist, several of whose paintings adorn the walls of the Mercantile Library. One for the Missouri State Historical Association was of the painting by which he is best known throughout the Southwest, "General Order No. 11, or Civil War on the Border," which recorded the final outcome of a series of events of almost unparalleled, and certainly of an unsurpassed, violence in the history of the Civil War. It was the order of General Ewing which furnished the text of Bingham's picture. "I will make him infamous on canvas," was what Bingham said at the time of painting it and his intention was to "render odious the man and his measure." Her descriptions of this and other of his paintings is well written. Miss Simonds has also translated poems from the French of Francois Coppee.

As a result of the efforts of Robert K. Woods and John C. Tevis, whose conversation in the fall of 1845 resulted in a determination to establish a Mercantile Library, a meeting was held December 30th of the same year in the office of Mr. Tevis with eight men present—seven of whom were merchants. This one man who was not a merchant was the editor of the "St. Louis Republican," Colonel A. B. Chambers. They appointed a committee to draw up a constitution and by-laws, which were reported to a called meeting of merchants and others January 13, 1846. Steps were taken at that meeting, after the association was fully organized, to obtain subscriptions and funds. Subscribers to the number of 283 were admitted when the library was opened in rented rooms on Main Street. Within a year a move was made to larger quarters in Glasgow Row. In 1850 steps were taken to erect a building especially for library purposes, and a Mercantile Library Hall Company was organized with a capital of $50,000 on May 2, 1851. This was divided into shares of $10,000 each. Soon after a building was erected at a cost of $100,000 on the lot, costing $25,000, on which the library now stands. In 1855 it was ready for occupancy. Again in 1870 it was found to be inadequate, and as the old building was non-fireproof, in 1884, under the presidency of Robert S. Brookings, the project was carried to success of building the splendid edifice which now stands as a monument to his wisdom and work. The new building cost about $400,000. Mr. Henry G. Isaacs was the architect. The style is Romanesque and it is treated in broad and massive manner. At the laying of the corner stone June 1, 1887, an impressive address was made by Marshall S. Snow. The library is proud of some very valuable books. Its chief treasure is its alchemical collection, one of the finest in the world, the bequest of Mrs. Henry Hitchcock. It is being added to by the librarian wherever he can find a treasure.

Miss Simonds was born in St. Louis, the daughter of John Simonds, whose family came here in 1804, one of the first English-speaking families in the territory, and Susan Kennett. She finds much pleasure in her occupation as Reference Librarian, being particularly well equipped for this in the way of knowledge of languages, great persistency in delving into research work, a smooth and gentle demeanor in dealing with applicants for all manner of information on so many different subjects, and not least her systematic record of all special information which this line of endeavor has brought out. Miss Simonds is a storehouse of information, and when her face is animated in recounting her interesting experiences or when she is speaking on subjects that she has worked out to her satisfaction, she is very interesting and entertaining.

SARONY PHOTO

MISS SARA TEASDALE

MISS SARA TEASDALE

Have I not made the world to weep enough?
Give death to me. Yet life is more than death;
How could I leave the sound of singing winds,
The strong, sweet scent that breathes from off the sea,
Or shut my eyes forever to the Spring?
I will not give the grave my hands to hold,
My shining hair to light oblivion.
Have those who wander through the ways of death,
The still, wan fields Elysian, any love
To lift their breasts with longing, any lips
To thirst against the quiver of a kiss?
Lo, I shall live to conquer Greece again,
To make the people love, who hate me now.
My dreams are over, I have ceased to cry
Against the fate that made men love my mouth
And left their spirits all too deaf to hear
The little songs that echoed through my soul.
I have no anger now. The dreams are done,
Yet since the Greeks and Trojans would not see
Aught but my body's fairness, till the end,
In all the islands set in all the seas,
And all the lands that lie beneath the sun,
Till light turn darkness, and till time shall sleep,
Men's lives shall waste with longing after me,
For I shall be the sum of their desire,
The whole of beauty, never seen again.
And they shall stretch their arms and starting, wake
With "Helen" on their lips, and in their eyes
The vision of me.

* * * * * * *

I wait for one who comes with sword to slay—
The king I wronged who searches for me now;
And yet he shall not slay me. I shall stand
With lifted head and look within his eyes,
Baring my breast to him and to the sun.
He shall not have the power to stain with blood
That whiteness—for the thirsty sword shall fall
And he shall cry and catch me in his arms,
Bearing me back to Sparta on his breast.
Lo, I shall live to conquer Greece again!

—By Sara Teasdale.

MISS SARA TEASDALE has written two books of poems. The first, "Sonnets to Duse," and the next, "Helen of Troy and Other Poems," published by G. P. Putnam's Sons—of which a second edition has just been published—show that she is an artist of the highest order.

She is unusually gifted with the power of lyrical expression and has a wonderful ability of transmitting her impressions in chaste and simple style. A fine and enchanting rhythm runs through every poem and the versification is as symmetrical as it is exquisite.

Sensitively alive to every impress of the beautiful in nature, her descriptions of the various phases of love—its exaltation, depression, joys, pains, and yearnings—are intertwined and beautified with apt illustrations from that source, and all is told in language forceful and clear, with a strain of Oriental fervor.

Lyric poetry is the poetry of the heart. The greatest of lyric poets among women was Sappho, the noted historical woman of Greece, "The Tenth Muse;" she was not only regarded in that light, but was the founder of the first woman's club of which we have any record, and devoted herself to the elevation of her sex. The result was not only immortal fame, but an influence that has carried the love of poetry and of intellectual and artistic pursuits down to the present day.

One of the ablest critics says of Sara Teasdale: "Not since the days of Elizabeth Barrett Browning has any woman distilled a stronger essence of femininity into her verse. Although Miss Teasdale's work denotes a frank absorption in woman's great pre-occupation, it is not passionate in the common sense of the term, nor is it sentimental though it deals almost exclusively with sentiment."

The titles of the principle poems in the book, "Helen of Troy," "Beatrice," "Sappho," "The Portuguese Nun," "Guinevere," and "Erinna," give a suggestion of the author's line of interpretation.

Just as men seek after fame and honor and wealth, just so some women have sought for love, and Miss Teasdale has the courage to give full expression to such thoughts.

"Helen of Troy" predicts that she will "live to conquer Greece again." "Beatrice," unrestrained at the approach of death, says of the man who "was content to stand and watch me pass:"

"I think if he had stretched his hands to me,
Or moved his lips to say a single word,
I might have loved him—he had wondrous eyes."

And in "Sappho:"

"Ah, Love that made my life a lyric cry,
Ah, Love that tuned my lips to lyres of thine,
I taught the world thy music, now alone
I sing for one who falls asleep to hear."

Again in the "Portuguese Nun:"

"But when she passes where her prayers have gone,
Will God not smile a little sadly then,
And send her back with gentle words to earth
That she may hold a child against her breast
And feel its little hands upon her hair?
We weep before the blessed mother's shrine,
To think upon her sorrows, but her joys,
What nun could ever know a tithing of?
The precious hours she watched above His sleep
Were worth the fearful anguish of the end.
Yea, lack of love is bitterest of all."

Miss Teasdale published her first book in 1907 and the second in 1911. She intends to wait several years before bringing out another, preferring to take time to view life from a different angle so as to have a definite change of attitude.

Mr. Stanley Braithwaite, the well-known literary critic in the East for American as well as English poetry, has placed Miss Teasdale's second book of poems as one of the seven best of the year. A number of composers have set her poems to music for solos and trios, and they have been published in many magazines—"Harper's," "Century," "Scribners," "Forum," "Bookman," "Lippincott's," "Craftsman," "Poet Lore," "Mirror," "Smart Set," and other periodicals.

"The Crystal Cup" was a poetic prose fantasy—her first effort—and was published in "The Mirror" in 1906. Since then she has been writing steadily.

Miss Teasdale was born in St. Louis and is the youngest child in a family of four, and very much younger than her brothers and sisters. She was a sensitive, shy little girl, and it was not easy for her to make friends with other children or strangers. For this reason she did not attend school until nine years of age, although she had memorized many verses and stories and showed an unusually bright mind before that time.

Mrs. Ellen Dean Lockwood was her first teacher, and to a dreamy, timid, little girl she was the ideal instructress, giving each child her individual attention and care. Without her encouragement Sara Teasdale feels that she could not have accomplished what she has. This capable woman understood her sensitive disposition and drew her out and on so that she might develop the poetic nature with which she was endowed. All the students in the school loved their teacher because she instructed and amused them at the same time. The first child who would bring in a maple leaf would have its name entered in the "Sharp-eyes" book. Then there would be little stories told about the maple tree and the family to which it belongs. Paintings would be made of the leaves and every point of beauty brought out. The little girl who found the first violet, or pussy willow, or any spring flower, had her name entered in the book, and more interesting classifications followed. With sensibilities so refined and intuitions so keen, Sara Teasdale naturally possessed an ardent love for studies of this kind.

There was an aquarium with fish, flowers in pots, and drawings and paintings, and the children were in every way taught to observe and enjoy the beauties of nature. Miss Teasdale can not express her love and gratitude to this good woman in high enough terms, and believes only under her simple and gentle instruction could she have overcome these early tendencies, and developed her talents. After this she studied a year at Mary Institute, and then several more at Hosmer Hall, where she graduated under Miss Matthews. She loved this teacher, too, and appreciated the honor conferred on her when she was requested to write the class song for graduation day.

One year after she was out of school the first number of the "Potter's Wheel" was made up. Miss Teasdale's first contribution was "Translations from German Lyric Poets." This magazine was brought out each month for thirty-three months. The members of the staff were young women who were ambitious to write, model, paint or design. Each contributor was expected to do one page each month—a poem, story, or musical or dramatic review. These were bound together in book form about eighteen inches square with an artistic cover. Only one copy was made and passed around to each member and her friends. Thirty-three were done in this manner, and they are really works of art. Many of the ambitious young contributors have been very successful. Miss Caroline Risque maintains a studio in St. Louis, and holds a high position as a sculptor. The Misses Parrish have succeeded as photographers—they have received a great many medals for their work both in America and Europe, and their pictures are distinguished by singular truth to the subject as well as originality in treatment. When the editions were discontinued the thirty-three numbers were distributed among the members—and Miss Teasdale treasures the copies which fell to her lot very highly. Some of the others on the staff were Celia Harris, Vine Colby, Petronelle Sombart and Edna Wahlert.

Sometimes Miss Teasdale writes three or four poems in one week, usually these are framed in her mind—that is, the short ones—before she writes them out. Reading some book or seeing something grand and wonderful in nature will be an inspiration to give her emotion external form. At certain times she finds it easy to express her feelings and is not tired from the effort, but the longer poems, the almost wholly intellectual conceptions, are written with more deliberation than the brief lyrics which are purely emotional.

Not many of her lyric poems are over twelve lines, and she says when written they are either good or not good, that she can not work over a poem as one would over prose; it would seem labored and must be spontaneous while she is in the right mood. And one can not take up this writing as one would any other—set a time to go about it. The very brief work is not such a strain, but the blank verse in the first part of her second book was somewhat arduous, as she was careful to have the expressions reflect her finest thoughts in a simple and sincere manner.

Of course, Miss Teasdale loves her work, and she delights, too, in the companionship of literary folks. She has spent a part of several years past in New York because she can be in touch with her co-workers, and she frankly says she "adores" the East, and especially New York, because of its tall buildings, cosmopolitan people, and the general atmosphere. It is her intention to spend several of the winter months there every year. She is a member of the Poetry Society of America. Traveling is her ideal recreation. The past summer was spent in Italy.

Miss Teasdale is about the average height—not stout and yet not slender—with Titian colored hair and splendid brown eyes, those clear deep eyes that can be so expressive. She understands the blending of colors in her selection of dress. She is only twenty-nine years old and has accomplished much; her future work will be anticipated with interest.

The following is one of her gems:

"You bound strong sandals on my feet,
You gave me bread and wine,
And bade me out 'neath sun and stars,
For all the world was mine.

Oh, take the sandals off my feet,
You know not what you do;
For all my world is in your arms,
My sun and stars are you."

MRS. M. LOUISE THOMAS

LENOX HALL, a high-grade resident and day school for girls and young women, was established by Mrs. Louise Thomas, the principal, in September, 1907. The architects who were chosen for the great new Cathedral designed the new Lenox Hall, in University City, and it is a perfect type of home for a girls' school. It is early English in type, and the entire building, together with its location—giving a broad range of the open country—leaves nothing to be desired in providing ideal surroundings for the students.

The principal, Mrs. M. Louise Thomas, is the daughter of Judge Thomas A. Russell, who was for some years a judge of the Circuit Court in St. Louis.

On coming to this city to establish a school, a name could not be decided upon, and it was while walking with her father, discussing the question, that they came upon Lenox Place—a beautiful residence portion of the city. "Here" she said, "is a name, suitable, musical and short, and if it stands for someone great and good, we will adopt it." Referring to the encyclopedia it was found that James Lenox was an American bibliophilist and philanthropist, founder of the Lenox Library in New York City for public reference, built in 1870. Later this was combined with the Astor and Tilden Libraries as the "New York Public Library."

Born during the war in Columbia, Mo., and coming to live in St. Louis while a little girl, Louise Russell was educated in the public schools and graduated from the High School. The graduating exercises were held in a hall so spacious as to make it difficult to hear the essays, and the entertainment naturally became very monotonous to the audience. Miss Russell said to herself, "when my turn comes I will make them hear me," and she did. Her clear and well-modulated voice at once attracted the attention of the guests and she was well rewarded, for the applause was so great as to call for an encore. That was the beginning of her success as a speaker. Her gift was much in demand in public and social life.

Miss Russell attended the State University at Columbia, where she won the gold medal awarded by the Press Association at their annual meeting for the greatest excellence in oratory. This was the first occasion which presented itself for asserting her belief for equal rights for women. The boys preferred to have two gold medals awarded, one for them and another for the girls, making the contests separate and apart. An indignation meeting was held by the girls. Having been subjected to the same

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rules they could see no reason for discrimination, wanting to come in on an equal footing on this competition as well as on the examinations. The rules were made over and the privilege granted. The winner was Miss Minnie Louise Russell, now Mrs. Thomas. She believed then, as she does now, that all women should be permitted to enter any field of labor or study for which they feel fitted.

While Mrs. Thomas was married every luxury and comfort was hers, but when it became necessary to support herself and two daughters, she obtained a position to teach in Hardin College, Mexico, Mo., where she could keep her children with her. There she established the course of lectures to girls which she calls "Round Table Talks" and which are continued in her school. Not being able to reach each girl individually in the classroom, she gave them the privilege of coming to her at stated times to talk over questions and matters which worried or puzzled them, such as morals, ethics, rules for social life, attitude toward those who were inclined to bad habits, etc.

Remaining in the school for six years she felt that conditions made it advisable to enter a field of work where her ideals for girls' education could have freer scope. Two offers were made her, one to take charge of a girls' school in Montana, and another in St. Louis. She refused both—entertaining the idea of establishing such a one as would enable her to carry out her plans unrestrictedly. About that time Miss Matthews, who had been a very successful principal of Hosmer Hall in this city, died, and she felt that this was her opportunity for establishing a school for girls.

Without a pupil registered or one promised, she went ahead and opened Lenox Hall, engaging a splendid faculty and arranging a course of study covering all grades of college preparatory work; also selected a graduate of Pratt Institute for a full course in domestic science; established a full art course under competent teachers, and engaged instructors for piano, voice and violin.

It was a daring thing to do, but she looked into the future and believed there would be a demand for such a school in this growing metropolis. Success came from the start. Every year it was necessary to add to the capacity of the institution, several buildings being rented to accommodate the resident pupils, until from the old home on Taylor and McPherson, the last move was made to the beautiful new building in University City, planned and devised in every detail by Mrs. Thomas herself. Some discouraging experiences were hers after deciding to build this new school; she went to bankers, trust companies, rich women, and to everyone whom she thought might be influenced to build such an one as she would require, but not a single word of encouragement, satisfaction or assistance could she obtain until Mrs. E. G. Lewis, the president of the "American Woman's Republic," interested her husband, and he made it possible to carry out her plans.

Lenox Hall accommodates thirty-seven students and offers all the advantages of a country home to its pupils while enjoying the many opportunities for culture of a school in a large city.

The aim of Mrs. Thomas is to establish a relation of friendship between teacher and pupil, as well as to develop ideals which will be of lasting influence in building up a cultured and refined womanhood. In large institutions general classifications and uniform demands are imperative, but in the small private school it is possible for each pupil to have such individual attention that her instruction is adapted to her especial needs, and her mental and physical growth stimulated and encouraged by a healthful and normal process.

It is impossible to cast all minds in one mold, to measure all by one standard. Each individual is a separate entity with individual insufficiencies and needs, and ought to have training suited to such needs, also the attention that awakens dormant talent and the power of right thinking which determines right living.

Lenox Hall is affiliated with our State University, Washington University, Wellesley, Smith, and other colleges of the East and South admitting women. Much individual work is done teaching students to analyze, systematize, and correlate their work; suggestive talks are given on the value of concentration, accurate and independent thinking, sustained attention, etc.

The course of study prescribed by Mrs. Thomas is elastic and the methods of teaching vary each year according to age, development, tastes and interest of the pupils. She believes that "what we teach has higher ends than merely being taught and learned," and holds that the supreme end of education is the formation of character, therefore all subjects are dealt with vitally and with relation to the life of the individual pupil, whose sense of responsibility is thus awakened and gradually developed so that the foundation is laid upon which to build a future, well-ordered, satisfying life. Mrs. Thomas lays much stress upon the moral as well as the religious training of the girls under her care.

Right thinking as well as right living is the basic principle of character building. Truth, "from within, out," sincerity, lofty ideals, and unselfish sympathy with one's fellow beings is the spirit she tries to inculcate.

Realizing the importance of definite training of the social instincts and the necessity of affording maturing womanhood an opportunity to exercise the natural tendencies of her social being, Mrs. Thomas indorses various forms of entertainment by which the young girl may learn the grace and charm which characterizes "gentle womanhood," and which give every opportunity for enjoyment, instruction and means of acquiring ease and grace of manner in conversation. She believes that social training is essential in the development of poise, and in the cultivation of the faculty of being interested in things—the best things. It is the means whereby the facts of scholarships are translated into terms of life and the individual developed into an active, efficient social unit. Just as growth is secured by cultivation so is development made sure by expression.

Social training is the means for the expression of education; it is the opportunity for "applied culture," and is as essential a factor in the development of an effective personality as is the storing up of facts which in themselves make but a "dead scholarship." Mrs. Thomas also advocates the study of languages as being a decided advantage to every woman.

The editor of "World's Work" issued a Hand Book of Schools in 1912 as a guide to parents considering the school question. Mrs. Thomas was requested to contribute one of the two articles allotted to schools for girls only; the others being written by such men as professors of Columbia University, editors of magazines, presidents of well-known schools, etc. She has contributed frequently to magazines and periodicals, both prose and poetry, and one of the poems which she sent out a few years ago as a New Year's greeting to the patrons of the school was adopted by the president of the Mothers' Congress of Texas to send to members of the different branches throughout the State as her greeting for 1913, being printed very neatly in booklet form.

It is the custom of the principal of Lenox Hall to entertain, at intervals, house guests of distinction and recognized culture, giving the pupils the opportunity of coming into close personal touch with men and women whose wealth of experience and achievement is an inspiration. Many of the principal educators of Eastern colleges, as well as authors of note, have enjoyed this courtesy—among them Dr. Taylor, president of Vassar College; Ruth McEnery Stuart; Bertha Kunz-Baker; Mrs. Florence Howe-Hall, daughter of Julia Ward Howe; Belva A. Lockwood; Samantha A. Huntley; Mr. Alfred Tennyson Dickens.

As an educator Mrs. Louise Thomas ranks among the best. She is highly cultured, and is gracious and charming in manner. Her strong personality endears her to all of her pupils.

MISS CAROLINE G. THUMMEL

"MURDERS, assaults and other deeds coming under the head of crimes against the person can not be atoned for by prison sentences."

"Missouri must awaken to a stronger sense of duty if she would rank in the world as a State with correct laws."

"Prisoners are not considered as human and are treated one as badly as the other."

These are some of the ideas of Miss Caroline Thummel. For three years she has been forging to the front in the practice of law, having been a graduate of the Benton Law School, of which the very able George L. Corlis is the dean. With the interest of unfortunates at heart, she urges that consideration be given the fact that we are all human beings, and have a sense of appreciation.

In an address before the Woman's State Bar Association, Miss Thummel stated that "for persons who had committed crimes by destroying property, and those who had committed crimes against other persons, a similar sentence was unjust." It is her aim to establish as near as possible a law that will be for the humane interest of human beings, and she has framed a law which she has presented to the Legislature. Once it was thrown out, but she says she will make changes and keep on presenting it until passed. Miss Thummel has based her bill on facts derived from close contact with the law, saying the law does not provide adequately for certain offenses. "According to the present criminal laws, crimes against persons and crimes against property are largely classed together, and are subject to the same punishment. Those who commit crimes against property can make restitution—money repaid and property restored. Crimes such as murder, assault and other crimes against the person can not be atoned for, and persons committing such crimes are so abnormal that they should be segregated and forever kept from repeating the offense. It is beyond the law to provide adequate remedy for personal injury or loss of life through crimes of another. When one man or corporation has a person punished by law for defrauding, or for deliberately stealing, they simply get revenge. The money or goods are not restored, and, so far as the man or corporation is concerned, he has gained nothing. It is claimed society is improved by the deterrent effect; but society can be improved only by improving the character of the individual. Incarceration has utterly failed to achieve the result. The effect of our criminal law upon the character of those

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MISS CAROLINE G. THUMMEL

who have paid the penalty is so exactly opposite from that designed by the law that ex-convicts are always under police espionage and are objects of suspicion immediately upon the commission of every new crime. There is no justice in the present penalties. Many guilty persons are freed through technicality. A certain man is serving a sentence for six months for stealing twenty-five cents, while another is serving the same sentence for stealing three thousand times as much. Each man should have been made to earn and repay exactly what he stole, with interest, and to pay the costs; then he should be allowed to go free. Present laws are more likely to make anarchists than anything else.

"We should take cognizance of the fact that criminals are sick mentally and are morally depraved, and that whether the criminal tendency is the result of heredity and environment, the law should seek a remedy for the ailment. Its aim should be to cure the disease. Confinement and notoriety under unhealthy conditions is the best that is done for a person within the custody of the law. His failings are exposed to the world, his delinquencies are advertised, and thus a hatred for his countrymen and his country are fostered. He is humiliated, scorned and punished, but he is never compelled to rectify the wrong he has done. The chief end and aim of all laws should be to make better citizens. In all cases of offense where the wrong suffered can be reduced to a money value; that is, in all crimes affecting property, the convicted person should be sentenced to labor at the regular wage rate until he has earned a sufficient sum to reimburse his victim and pay the costs. Under the present criminal laws, when the prison door swings open to discharge a prisoner who has paid the penalty imposed by law, it is the same thief who leaves as was taken there. Another crime which we do to one guilty of offense is to gauge his sentence by his past life. If the prisoner at the bar has previously committed a crime and atoned for it under the law, he receives a more severe sentence. This is putting him twice in jeopardy for the same offense."

The above ideas were embodied in a bill presented to the Legislature a few years ago. Commenting on it, Senator Alroy S. Phillips said: "It is an admirable, wise and humane measure, but our present ideas are not sufficiently advanced to enable the bill to be understood and appreciated."

Miss Thummel has been very successful in investigations of the treatment given the workhouse prisoners, and is very active and enthusiastic in every reform movement for the benefit of suffering humanity. Miss Thummel lectures before the law class at the City College of Law and Finance.

Because the St. Louis Bar Association, composed of men, has barred women lawyers from its membership, nineteen attorneys of this city have organized the "Woman's Bar Association of the City and State." Its educational policy will include the further study of Federal, State and Municipal Law. The vice-president, Miss Thummel, is of the opinion that women's clubs and organizations would be spending their time very profitably if they would study law.

Miss Thummel was born in Phelps County, Missouri. She graduated from St. Louis High School and Teachers' College, St. Louis, to which she came with her parents while an infant. Her father died while she was very young. She taught school while attending Benton Law School for four years and was admitted to the bar in 1908. She was admitted to Federal practice in September, 1910. Her mother was Miss Mary Gilliam, of Richmond, Va., and her father was Gerhardt von Thümmel. She has one brother, William, who is a civil engineer. Miss Thummel is quite young—about thirty-six—she doesn't look masculine; is of a very dark complexion and lively manner. Miss Thummel is, of course, a believer in woman's rights. She announces, too, with much pride, that she likes to wash cups and saucers, and recalls as one of the most satisfactory compliments ever paid her that of an old German in her neighborhood, who was known for being very grum. He said: "Miss Thummel, I admire you." Her first thought was that he might have heard her singing "Die Wacht am Rhein," but to her astonishment he explained that she "scrubbed her steps better than any woman in the neighborhood." And so she has tried to do everything that comes her way—just the very best she can, and be as happy about it as possible.

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MRS. HARRY E. WAGONER

MRS. HARRY E. WAGONER

MRS. HARRY E. WAGONER, best known for her active charitable work, especially as the president of the St. Louis branch of the National Plant, Flower and Fruit Guild, has scattered much sunshine among the poor and afflicted. This guild has for its motto "When we can and what we can." There is not one eleemosynary institution in the city of St. Louis that the members of this society, headed by Mrs. Wagoner, do not visit to make donations of fruit, flowers, magazines, delicacies for the table, clothing, etc.

This work is not done spasmodically, but a plan is followed out whereby these articles are distributed regularly, and particularly on anniversaries and holidays. Mrs. Wagoner has a very capable committee working with her who understand how to go about the division of gifts, and make it as much of a pleasure to themselves as to the recipients. For instance, in 1913, twenty-one thousand bunches of flowers were distributed, thirty six bushels of fruit, sixteen gallons of strawberries, five hundred glasses of jelly, hundreds of magazines, two hundred potted plants, and different articles of clothing, such as shawls, stockings, and handkerchiefs, Christmas boxes and bags by the hundreds, and a great quantity of tobacco.

One of the interesting branches of work this summer—1913—was to distribute seeds to children to plant back-yard gardens, open-lot gardens, and window boxes. This has been done on quite an extensive scale. Shaw's Garden gave liberally of plants ready to be set out, and the seed companies were very generous. The results have been really astonishing, and eight prizes were awarded to the best arranged window boxes. Miss Florence Putnam has charge of this department. Some of the other women who are most active in assisting Mrs. Wagoner, and who hold the important offices in the local organization, are Mesdames Frederick Kreismann, James McCourtney, H. H. Wagoner, H. H. Evans, U. L. Clark, William Huppert, Belle Forse, Hugh Romanoski, A. A. Flanders, and E. J. Kramer and Mrs. J. Rossman.

Mrs. Wagoner is one of those women who are especially adapted to this sort of work; she is enthusiastically interested in all charity work, but has made this line the beneficiary of her particular endeavor. The ministration of the mentally and physically afflicted is one of the noblest callings for any woman. If one has ever been to the Poor House—now called the City Infirmary—for which let us be thankful—on one of the visiting days, and has seen with what anticipation the guild women are awaited, it would not fail to make an everlasting impression.

In one of the long barracks where the men are domiciled, they come forward with a look of the keenest anticipation, waiting for the share of tobacco which they know will be given them along with pencils, pads of paper, shoe strings, knives, etc. The tobacco companies have been most liberal with Mrs. Wagoner, and this is really more of a treat and a comfort to the men than anything else could be either in the way of clothing or food. Then in the woman's department potted plants are put by each bed, and a little basket of sewing materials with a box of cake, candy and fruit, also quilt pieces and little ornaments for the hair and dress. In the consumptive ward sunshine and angel cake are their chief delicacy. The patients realize the hopelessness of their condition, and to make their last hours a little happier or easier is worth much more than the trouble of carrying one of these cakes out to the Infirmary.

On the grounds there is a separate department for moving pictures for those who are able to walk around, and the gardens offer opportunities for exercise and a satisfactory sense of usefulness to those who are strong enough to occupy themselves. These vegetable plants are furnished by the thousands from the City Workhouse gardens. Mrs. Anderson, the wife of the superintendent, is the "Good Angel" of this institution.

In the various hospitals the flowers, fruits and magazines have proved an endless source of amusement and comfort. Mrs. Wagoner goes to much trouble to collect these articles, and with her good judgment knows just where to distribute them to the best advantage of the inmates of the different homes.

The day for women to sit at home and drudge is at an end. There are so many conveniences for doing housework, that if a woman cares to, or has the talent, she may engage in outside enterprises and yet discharge the duties of her household successfully. Women are going to have an outlet for their progressive ideas, and while a great deal of condemnation is brought down on their heads because of their clamor for suffrage, it is really the need on their part for expression of advanced thought and action beyond any restricted allotment, that is at the bottom of it.

Mrs. Wagoner has been the vice-president and recording secretary of Chapter O, "P. E. O.," an organization of women formed at Mt. Pleasant, Iowa, by seven girls, which has been in existence for more than forty years. Their purpose is philanthropic and educational. The meaning of the letters "P. E. O." is known only to the members.

As a young girl, Mrs. Wagoner was a prominent member of the McCullagh Dramatic Club, of which Gen. Wm. T. Sherman was president, and Mr. Wayman T. McCreery, secretary. Mrs. Wagoner played the principal parts with Augustus Thomas, William Beaumont Smith, Guy

Lindsley, and others who have since gained fame. She took the leading part in one of Mr. Thomas' first plays, "The Cattle King," and has successfully managed many dramatic entertainments given for charitable purposes. She has also assisted in raising money for the Young Women's Christian Association, as well as taken part in carnivals given for the benefit of hospitals, asylums, etc. Her sketches of the French, German, Italian, Negro, and child dialects are very skillfully interpreted.

Mrs. Wagoner is an athletic woman. She has won several prizes as a golf player at the Glen Echo, Algonquin, and Country Clubs, is an expert swimmer and diver, and very much at home on horseback.

Mrs. Adeline Palmier Wagoner is a daughter of Louisa Palmier and Frederick Myers. She was born in St. Louis, and graduated from the Central High School and the Normal. Was elected class historian, representative, and wrote and delivered the class poem.

In 1890 she was married to Harry E. Wagoner, son of Mr. and Mrs. H. H. Wagoner. They have one son, Stanley Blewett, a graduate of Yale College, where he has been most prominent during the four years, having won many gold medals in all Eastern college meets.

Mrs. Wagoner's mother was the granddaughter of Jean Beaulieu (dit Palmier) a captain of the War of 1812, and the great-granddaughter of Michel Beaulieu, captain of the first regularly organized militia of Illinois, and Angelique Chauvin, daughter of a French officer of Fort de Chartres, Illinois. Angelique Chauvin Beaulieu was born in 1742, educated at Quebec, and in 1760 married Michel Beaulieu, making her home in Cahokia, where she became a social leader on account of her superior education and accomplishments. Governor Reynolds, of Illinois, said of her, "She was the director-general in moral and medical matters; the peacemaker of the village, whose society was sought by old and young for their improvement."

Mrs. Wagoner's mother, at the age of seventy-six years, makes her home with her daughter, Mrs. Walter Dray, of Chicago. Mrs. Harry Wagoner is a strong, handsome woman; she is winning in her manner, and kindly disposed to all. She is generally admired and very popular.

MRS. H. H. WAGONER

As a pioneer worker in the missionary field, Mrs. H. H. Wagoner stands among the first who interested themselves in this noble cause in St. Louis. In the first Auxiliary of the Women's Foreign Missionary Society, organized west of the Mississippi River, she was one of the charter members. This was founded April 4, 1870.

With the Central Mission organized September 13, 1884, she has been the vice-president for twenty-nine years; this is now called the Boyle Memorial Center, and is inter-denominational. The Industrial School comes under the management of this mission.

She also acted as first president of the W. C. T. U., which was organized in January, 1880, by Miss Elizabeth Greenwood, of Baltimore.

Mrs. Wagoner was identified with the work of the Woman's Christian Home, located at Fifth and Poplar Streets, and was a member of the Board of Managers.

As the president of the "White Cross Home," she served several years. This was a rescue home for young girls, which was first named the Magdalene Home. Later it was sold and is now the Russell Home for Old Ladies.

Many donations to Foreign Missions have been made by and through her efforts, and memorials and scholarships in India and Japan bearing her name stand as a glowing tribute to her untiring energy in this field.

The Central Mission was organized in 1884, with Mrs. Wilbur Boyle as president; Mrs. H. H. Wagoner, vice-president; Mrs. Elmer Adams, treasurer; Miss Capen, secretary; Mrs. Sue Owens, missionary; Mrs. Andrew Sproule, Mrs. Hodgman, Mrs. Given Campbell and Mrs. Price as managers. The work was industrial and Sunday school. Soon a church was organized, and in a short time a new building erected on Eleventh Street, between Franklin Avenue and Morgan Street. After the death of Mrs. Boyle, three years ago, the name was changed to Boyle Center in her honor. The work has been enlarged with the Rev. Clyde Smith as pastor and Mrs. Sue Owens as missionary.

When the Women's Christian Temperance Society was organized thirty-three years ago, Mrs. Wagoner was elected president; Mrs. Mary A. Clardy, secretary. Only a few ladies responded at first to the call, as the work was new. This was carried on by the distribution of literature and evangelistic meetings held in churches and missions. The work soon progressed, and Mrs. Wagoner was followed by Mrs. T. C. Fletcher as

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MRS. H. H. WAGONER

president. Other unions were organized in different parts of the city; a district association was formed. Mrs. E. B. Ingalls, Mrs. A. S. Cairns, Ellen Foster, Clara Hoffman and other noble women were active supporters.

Miss Elizabeth Greenwood was the organizer of the first branch of the W. C. T. U. at Eleventh and Locust Streets. She was for years the national evangelist. Their work was to hold evangelical meetings in the interest of temperance at the Bethel Mission and of supporting patients in a sanitarium on Cass Avenue, where persons were placed to be given treatment for the alcoholic habit. Among the many benefited by this institution were several ministers, who, after re-entering the field cured, did untold and far-reaching good for the cause.

Mrs. Wagoner finds great satisfaction in the fact that she has been spared to see the Women's Foreign Missionary Society grow from the small organization which numbered about fifteen members to a circle that has enlarged and reached every civilized country. In St. Louis now there are about ten societies, with three hundred or more members, each holding monthly meetings in homes of the members.

The first branch in St. Louis met at Union M. E. Church at Eleventh and Locust Streets. Mrs. Jennie Fowler Willing was the organizer; Mrs. T. C. Fletcher, wife of ex-Governor Fletcher, was the president; Mesdames Clinton B. Fisk, E. O. Stanard, J. N. Schureman, H. H. Wagoner, B. R. Bonner, Kennedy and Mrs. Woodburn were charter members. Mesdames Jones, Wagoner and Schureman are the only charter members living. The Des Moines branch—outgrowth of the meeting held in Union M. E. Church—has a membership of about 20,000. In 1912 more than $75,000 was collected to carry on the work in India, China, Japan, Korea, Mexico, Italy, Africa and other distant countries. The membership dues are two cents a week and a daily prayer.

The first work of the society was to assist in building a schoolhouse in Tokio, Japan, for the education of girls. When completed, one scholarship was taken by the society and the girl selected was educated and graduated from the school with honors. She married a Christian young man and now has a fine family of eight children. The girl was named Sophia Wagoner, after Mrs. H. H. Wagoner.

The Des Moines branch, comprised of Iowa, Missouri and Arkansas, has forty-seven young lady missionaries in different parts of the world, managing schools, colleges, hospitals, where many thousands of girls are educated in industrial and all lines of work tending to make them useful homekeepers, teachers and nurses.

Mrs. T. H. Hagerty has been active in this work since 1872, and for twenty years served as the corresponding secretary for the St. Louis Conference. Mrs. H. H. Wagoner has been district president for many years, and has an interest in different schools in India and China. The first secretary was Mrs. Pierce; Mrs. Lucy Prescott was the first corresponding secretary, and it was called the "Western Branch." Mrs. William A. Jones was the first treasurer. When the headquarters were transferred to Des Moines, the wife of Bishop Hamline was made president.

At Thaudaung, India, Burmah, stands a chapel called the "Wagoner," which was a personal donation of Mrs. H. H. Wagoner to the mission, and at Jubblepore, India, is a school called the Johnson School. Mrs. Wagoner has supported a scholarship there for twenty years. The college at Calcutta, India, is named in honor of the founder, Miss Isabelle Thoburn. This was the first established for women in that country. Mrs. Wagoner has taken a special interest in all of these movements and has been identified with the missionary work in St. Louis for over forty years.

She has made addresses before the different auxiliary branches of the societies and to the delegates. There had been no meeting of any importance in this field of endeavor that Mrs. Wagoner, by her earnest appeals, has not induced and influenced to give liberal support to the cause put before them.

The Women's Home Mission assists in the support of schools in the Highlander work, the mountaineers in Kentucky, North and South Carolina—schools for the education of the poor girls in the South, and also of the colored children, and work among the Indians. Mrs. Wagoner has been district vice-president of this for over twenty years.

At Gibson and Taylor Avenues a Memorial Chapel was erected by Mr. and Mrs. H. H. Wagoner and fitted out complete as a donation to the Methodist Church. This was done in honor of Mr. H. H. Wagoner.

The White Cross Home was one of the first homes for rescue work for the girls. Their object was to provide shelter and a home for young girls who were in trouble. Mrs. D. W. Haydock was president of that organization for many years. Mrs. Wagoner and Mrs. Hagerty also served in this capacity. Mrs. W. W. Culver took an active interest in the home and gave it her loyal support.

This Home was a small house located on Garrison and Thomas Streets, and could accommodate twelve girls. Other institutions for this purpose were established and the ladies turned their interest to the Russell Home for Old Ladies, their first money coming from the sale of the White Cross Home.

Mrs. H. H. Wagoner was born in 1834, at Eaton, Ohio. Her maiden name was Sophronia Wilson. She attended school at Oxford Seminary, Ohio, after which she taught school for several years at Cincinnati, and there married Henry Hoover Wagoner in 1861. He was a native of Maryland. They came to St. Louis in 1866, and since that year Mrs. Wagoner has stood first in the ranks of those noble women who devote much of their lives to missionary and charitable work.

Mrs. Wagoner has two sons, George and Harry E. She is, at the age of eighty years, active and healthy, attending the meetings regularly and holding the different offices in these societies as at their organization.

Mrs. Wagoner is much beloved; her life work has been in the interests of beneficent and good causes, and the result of her long and continued efforts will live for many and many years after she has passed away.

MRS. VICTORIA CONKLING-WHITNEY

MRS. VICTORIA CONKLING-WHITNEY is the best known practitioner at the St. Louis bar in the feminine realm. She says she studied law in self-defense, and urges all women to devote some time to this most helpful branch of education. Having had some litigation in the courts over private property and finding that her deplorable ignorance of the law was likely to cause her to lose it, she took up the study and worked eight and ten hours a day until she passed the examination. Mrs. Whitney says law is a difficult study; yet women would be successful because they are painstaking and conscientious and willing to put in unflinching application to study. Her opinion is that women's clubs and organizations would be spending their time more practically and beneficially by studying law instead of taking delicatessen doses of Browning and Mendelssohn. Women left with estates to manage or those owning property are entirely at the mercy of their attorneys. Mrs. Whitney believes that law ought to be a part of the curriculum of every school as much as mathematics and literature. It would make woman less dependent and give her self-confidence.

Mrs. Whitney's ancestry includes a distinguished line of lawyers and statesmen on both sides, and therefore her love for law and politics is an inherited one. She was first admitted to practice in Kingman, Kan. The examining board consisted of three lawyers appointed by the Judge of the Circuit Court; when it was announced in court that the report was ready to be made, the Judge suspended all proceedings, the chairman commending her examination to the women of Kansas as worthy of their emulation. After coming to St. Louis, Mrs. Whitney went before the St. Louis Court of Appeals, and was the first woman ever admitted before it. Later the Supreme Court of her adopted State convened in special session to admit her to practice, adjourning immediately thereafter, when the entire bench with the Chief Justice offered congratulations. She was later, while on a business journey to Washington, introduced by the Hon. Belva Lockwood to the Supreme Court of the District of Columbia, and they also convened in special session to admit her to practice. After this she went before the Supreme Court of New York, being presented by Gen. Roger A. Pryor, himself a foremost member of the Supreme Judiciary. Her papers were prepared, and she took the oath the same day—a distinction not often conferred on applicants.

Mrs. Whitney engaged in practice with her brother, Judge Conkling, in Missouri, but before locating in St. Louis went to Washington and

KAJIWARA PHOTO

MRS. VICTORIA CONKLING-WHITNEY

was admitted to practice before the Supreme Court of the United States, and the Department of the Interior.

One of her experiences was as a teacher in the Boonville public schools, and for a year a member of the faculty of the State University, Department School of Mines, in Rolla, Mo.

Mrs. Whitney believes in equal suffrage, and as president of the regular Missouri Equal Suffrage Association, has conducted four campaigns at Jefferson City for a constitutional amendment giving the women citizens of Missouri the right of franchise, herself drafting the amendment which went unanimously to engrossment, but expired in the Senate with six hundred other bills at the close of the session. Mrs. Whitney, with the chairman of the committee, had the honor of being invited to address the House of Representatives in Committee of the Whole, an honor which had never been conferred on any woman save Dorothy Dix.

In 1900, in New York City, at a meeting of leading and representative women held at the Park Avenue Hotel, Mrs. Whitney helped to organize the National Legislative League, of which she was elected a member of the executive committee. To Mrs. Lillie Devereux Blake, as leader, much credit is due for the passage of the many laws for the benefit of women now on the statute books of that state. The Missouri State Suffrage Association became an auxiliary to the National Legislative League in its organization and has so remained. It is identical with and the successor to the first Equal Suffrage Association formed by Mrs. Virginia Minor in 1864, including in its membership such names as James Yeatman, B. Gratz Brown, Mrs. Minor Meriwether, Mrs. Beverly Allen, Rev. W. W. Boyd, Rev. John Snyder, Mrs. H. H. Wagoner, and was the first organization to propose a movement to place women as members of the St. Louis School Board. During the Cuban War the association took an active part in the work for the soldiers. The association also sent delegates—Dr. H. T. Wilcox and Rev. John Snyder—to the first meeting held to organize the present Good Roads Association that has since grown into national importance.

Mrs. Whitney's practice has been in the civil courts. For a number of years she had in view the formation of a woman's bar association, and on July 14, 1912, organized the Woman's State Bar Association, when she was elected president. The meetings have been held at the Planters Hotel. It is the first organization of its kind in the West, and the object is educational and for mutual improvement in the profession. An annual banquet is held, and eminent jurists are from time to time invited to give addresses before it. Among the laws it favors is to appoint a duly qualified woman lawyer for Judge of the Juvenile Court; in a strong measure it also favors prison reforms. Among its honorary members are Hon. Belva Lockwood, A. M., LL. D., Ph. D., author of the bill admitting women to practice in the United States Supreme Court; Mrs. Marilla Ricker, who has an immense practice in Washington, and is the only living woman who ever sat on the woolsack beside the Lord Chief Justice of England; Mrs. C. S. Foltz, Assistant Prosecuting Attorney of Los Angeles, and our own lamented Phoebe Couzins. Mrs. Whitney was the vice-president of the Missouri International Peace Society, organized by the Princess Wizniewski (nee Hugo) and the Baroness Von Suttner.

Mrs. Whitney was born near Columbus, Ohio. Received her earliest education in the university town of Westerville. On the death of her father, David Conkling, an attorney, her mother, also an attorney, brought her family to Missouri, whither a brother had preceded them, and they made Missouri their home. Both her parents were of Colonial ancestry. She is of the seventh generation, on her mother's side, from John Alden and Priscilla De Molineux, who, with her father, mother and brother, all French Huguenots, came to New England with others of that immortal band, in the Mayflower, in 1620. Wm. De Molineux was the tenth, and John Alden the seventh signer of the "Mayflower Compact," the first declaration of equal rights ever promulgated. The Conklings came to New England in 1638. That they and their descendants were loyal to the principle of freedom is shown by the fact that there were 145 stalwart men enrolled in the army and navy of the Revolutionary War. On her mother's side she numbers both the Adams, John and John Quincy, the Poet Longfellow, Bryant, Major-General John Mason, for thirty years Commander-in-Chief of the Colonial Armies, and hero of the Pequot War. Major Daniel Mason also. Mrs. Whitney is eligible to each and every Colonial and Revolutionary Society in the United States.

GERHARD SISTERS PHOTO

MRS. FRANCES CUSHMAN-WINES

MRS. FRANCES CUSHMAN-WINES

MRS. FRANCES CUSHMAN-WINES is in the real estate business, the only woman who is a member of the St. Louis Real Estate Exchange. Beginning in the office of A. H. Fredericks, she gained in the year she remained with him much practical information and a good training for a successful business career. For the next ten years she was connected with the firm of A. A. Fischer Real Estate Company. Mr. Fischer was a builder, and constructed his own houses. He sold, while Mrs. Wines was associated with him, one thousand homes, and she states that in all the contracts made not one out of that number was foreclosed by a mortgage. The houses were represented as they really were—the best for the money. She uses her good judgment in many ways and principally in never trying to make a sale to parties beyond what she knows they can afford to buy.

Her special work is decorating homes. When possible buyers for a new house are found she visits their old homes, gets their ideas as to furnishings, etc., and then tries to match the decorations in the house which she wishes to sell them both to their taste and means, and in this way rarely ever fails to make a sale. She has assisted in designing and decorating homes in Portland, Westmoreland and Parkview Places, as well as other desirable residence portions of the city.

While with Mr. Fischer Mrs. Wines acted as his sole agent. She now conducts a general real estate business of her own, being located in the office with Mr. A. H. Fredericks, with whom she began this work a number of years ago.

It is her firm belief that young married people can have no better object or interest in life than to buy a home, furnish and maintain it first, before interesting themselves in other investments or luxuries. The apartment house has taken the lead with many young folks with whom housekeeping is a matter of secondary importance, or in some cases not of very much consequence, and the automobile, Mrs. Wines finds to be much worse than the apartment house. Many people will sacrifice anything to own an automobile—mortgage their property, sell their homes, live in small apartments or flats, and except for a place to eat and sleep, fairly live in their motor cars. Surely the motor cars have revolutionized the present mode of living with many classes.

Mrs. Wines is doing much earnest work to prevent those owning homes from disposing of them for luxuries. She advises every woman to own her home, and cautions every woman against signing away her share of a home until she has another in its place. "Let it be ever so humble, there is no place like a home," is her motto.

When a woman has a home free from encumbrance she can always find a means of self-support if she is willing and earnest, while one with none frequently finds herself in sore straits.

Being a member of the Real Estate Exchange secures for Mrs. Wines a closer union and more cordial co-operation among the real estate agents of the city. Its object is to advance the interests of the city and its inhabitants by promoting public improvements, an equal and just system of taxation and assessments, the proper enforcement of the ordinances designed for the protection, convenience, and welfare of the public, devising and promoting measures for beautifying the streets, improving architecture of houses, and generally to advocate and support all measures calculated to improve the city, and character of its buildings and streets, also to elevate the dignity and repute of the real estate agents and their methods of business. Another object is to promote just and honest methods of conducting business, discourage secret and improper dealings, provide a place for public sales, and the publication of facts and statistics useful to themselves and to the public. As yet there has been no woman on the Board of Directors or Committees, or acting as an officer of the Exchange, but that is only a question of time as it has been in other enterprises.

The ethics of the real estate business adopted by the National Association of Real Estate Exchanges are clearly outlined to all its members. They are expected to live up to them strictly and be open and above board in all their dealings with clients and each other, respecting rights, giving information and assistance, never deprecating other agents, advertising nothing but facts, and so on, and Mrs. Wines has tried to live up to each and every one of these rules.

She has built for herself a small home, which she considers a model in every way. She has no family except her husband, Abner G. Wines, who is with the American Type Foundry Company.

Mrs. Frances Cushman-Wines was born in the historical town of New Lisbon, Ohio, where her maternal great-grandfather, a Revolutionary soldier, and her grandfather, who fought in the War of 1812, settled in 1803. There her father, Dr. Sylvanus Cushman, a noted inventor, was married to Miss Elmira Shawk. Frances Cushman was also married in

New Lisbon. Dr. Sylvanus Cushman was a descendant of Thomas Cushman and Mary Allerton, a daughter of Isaac Allerton. The charter made between King James, represented by the Right Hon. Edmond Lord Sheffield, and Robert Cushman and Edward Winslow for themselves and their associates, gave Puritans a right to use certain lands. The first sermon ever preached on New England ground was by Robert Cushman, December 12, 1621, at "The Common House" of the colony on Leyden Street at Plymouth. There is a monument in the Plymouth Cemetery to his memory, and the copy of the sermon and the charter are justly prized by all Cushman descendants.

Mrs. Wines resided in Detroit, Chicago and Cleveland before coming to St. Louis eighteen years ago. It was then she took up the real estate business. Having been an invalid for a number of years, she was advised to interest herself in open-air work, and be relieved of the care of a home, especially as she had no children. She went to Mr. Fredericks to place her house on sale and he found from her conversation that she understood many things about houses in the way of conveniences, decorations, etc., and proposed that she take up work of that nature. She did so and has been entirely restored to health, has an object in life outside of the ordinary duties of "nursing furniture," etc., and has kept herself interested in things worth while, as well as the satisfaction of being able to guide young people and often older ones in doing what is best for themselves and their families.

Outside of her regular work she has one fad—collecting rare stones. In her traveling she keeps an eye open for gems out of the usual, and consequently is possessed of many beautiful specimens, in cut, size, history, beauty and value. She has a very good idea of color values, and even in her gowns the gems are matched or harmonize. White-haired, sweet and engaging in manner, Mrs. Wines is the kind of woman who could make a success of whatever field of endeavor she might choose.

MISS JANE FRANCES WINN

MISS WINN is sometimes called the "dean of newspaper women" in St. Louis, because, with possibly a few exceptions, she has been connected longer with the newspaper work of the city than any other woman.

But she became a journalist long before coming to St. Louis, for she was editor of the grammar-school paper in her native town of Chillicothe, Ohio, when but twelve years of age. The "paper" was written on pages of foolscap with the name "Excelsior," with many flourishes, written each week at the top of the first page by the teacher of the system of Spencerian penmanship then in vogue. The young editor wrote all the editorials, padded the want columns and wrote a poem, as she called it, each week; but the boys of the class, because of its frequent reference to fruits and flowers, called it "vegetable" poetry. One of the so-called poems she thought very fine, it having been inspired by the history lesson on John Rogers and his family of nine children. It began "Thou zealous zealot," but was generally skipped by the discriminating readers of the little paper.

Like many women jouralists, Miss Winn served her apprenticeship as a teacher. She says it is certainly a good apprenticeship to teach the "sciences" as teachers in small towns are required to teach them—to go, for instance, from a class in chemistry, with an involved experiment, to a class in physiology with a cat to be dissected, and then hurry to a class in botany with plant analysis and field work, with possibly a physical geography class for the last hour. Such a teacher may have to teach a class in physics; and in time of stress Miss Winn has had to take charge of a latin class or one in algebra. In fact, such a teacher is supposed to know a little of everything that has to be taught in such a school.

To keep up with the work of her classes Miss Winn spent the summers in study, taking courses for five summers at Harvard University, and spent one summer at the Starling Medical College in Columbus, Ohio, taking a private course in chemistry with Dr. Curtis B. Howard, who is now a well-known toxicologist.

She made something of a revolution in the teaching of chemistry in the little High School, deciding that some practical work in analyzing a few simple salts would be of more value to pupils than dwelling so

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MISS JANE FRANCES WINN

much on chemical formulas, but the board of education would not supply a laboratory for qualitative analysis, so Miss Winn and the boys of the chemical class made one of their own. With jack-knives they made test tube holders, and out of ink bottles constructed alcohol lamps, and never was there so much enthusiasm in a class. One of the young men has since become the head chemist of a big manufacturing concern in Chicago—Dr. Frederick Dunlap, formerly of the Agricultural Department at Washington, famous in the Wiley controversy, and another is Dr. Clarence Vogel, of St. Louis.

Miss Winn made a study of the oaks of Ohio and wrote a monograph on the subject, which brought her the honor of being elected vice-president of the Ohio Academy of Science for the year 1895.

But it was always, however, her desire to write, and a series of articles on botany, illustrated by one of the boy pupils in this class, was her introduction to newspaper work in the city of St. Louis. The young man has since become the cartoonist of the "Columbus Dispatch," and is known by the shamrock attached to his signature, his name being William Ireland. Neither of them ever expected to go into newspaper work at the time.

Miss Winn was one of the founders of the Century Club of her native town—Chillicothe, Ohio—now quite a civic force in that city, one of the others who was a charter member being Mrs. Wilson Woodrow, now well known in literature. The club, of which she was the secretary for three years, sent Miss Winn as a delegate to the general federation convention in Denver in 1898, and stopping off in St. Louis to meet the editor of the paper to whom she had been sending her botany stories, she was, to her great delight, engaged to take charge of the club column and to do the many things that come within the province of a special writer.

Journalism is by all means the best profession for a woman if her tastes are literary and her talents fall short of authorship, so says Miss Winn, and she is very enthusiastic about her work. Journalist is a generic term, there being many species of the journalist in these days, with more and more of a tendency to specialize.

That end of journalism which is concerned in gathering news is, of course, the most important, as, while the editorial appeals to the thinking few, the great mass makes up its mind from the news story, and preparing such accurate accounts and sending them out to the world is the legitimate business of the reporter and the newspaper, and Miss Winn thinks that there are few lines of work more responsible or dignified than that of the newspaper woman, who has no right to do or write anything that would lessen the respect of the public for her work.

Miss Winn was in charge of the social work of the World's Fair in 1904 for her paper, and counts as one of her privileges that of having met the late Cardinal Satolli, as well as many other important and noted people. Introduced to him by Archbishop Glennon with a few kindly words about her position as a newspaper writer, the old gentleman impulsively picked up a dinner menu—for the meeting was at a dinner in his honor at the German House—and wrote upon it the words "Honestas, Veritas, Caritas," saying, "Let this be your motto: 'Be honest always in what you write, tell only the truth, and love your profession so dearly that you will never fall short of your ideal of perfect fairness.' " These words would be a good motto for any newspaper woman; or man, either, for that matter.

Miss Winn has seen the attitude of club women towards the press change very greatly in the years that she has been connected with the club column. At first there was the shrinking from what some of the women called the notoriety of having their names in the paper, real on the part of some of them and affected on the part of others. But club work has undergone a great change, and from its being merely an effort on the part of a woman for self-improvement, Miss Winn says it has become a great altruistic movement with which the majority of women are proud to have their names associated. There is no longer any trouble in gathering club news, as press committees send this in, and it is only necessary to edit it, and that some time the clubs will wake up to the fact that the chairman and members of the press committee should be the very ablest women that the club contains, as by their work it will be largely judged, not only by the newspaper women who must edit their copy, but by the readers of their reports.

Miss Winn says it is the business of a woman journalist to hold as a sacred trust the reputation of the paper, to insist upon its right to its share of the news, to be faithful to its business interests and its ideals, to let no ignoble motive, petty personality or mistaken friendship enter into her work and to be always willing and ready at whatever personal sacrifice to serve it. That is what the highest class of newspaper expects of its women workers. Gathering news is a business, and with the proper co-operation is as pleasant, and, at the same time, as arduous, as any other enterprise. The world looks to the newspaper each morning to supply it with legitimate news, and it is the business of the woman journalist to hold as a sacred trust the reputation of her paper.

For a woman, journalism is the finest of professions, her work being generally the reflection of her own character, and she should strive constantly to give it the best that is in her.

Miss Winn's work is club news, "Matters of Interest for Women Readers," on the daily, and a half page, each week, under the name of "Frank Fair," under caption "Women the Wide World Over," including two poems for the Sunday "Globe-Democrat."

The column "Matters of Interest to Women Readers," is finished off with a paragraph, "By Way of Comment," which is always a gem, and the opinions expressed, as well as comments made on general topics, also her practical and original suggestions, are well worth the reading, furnishing food for substantial thought each day.

On Sundays "Women the Wide World Over" takes up a half page, and is a condensed account of what women are accomplishing, in what work they are progressing; in fact, their success in general all over the world. In order to keep readers in touch with their work in all parts of the country, Miss Winn reads the news stories of all the metropolitan papers each day, at least that part concerned with such work. For instance, one day in San Francisco the women are asking for the recall of a judge whom they consider to have been untrue to the trust they, as voters, have reposed in him. On the same day a woman is elected member of the school board of Boston after an exciting campaign, and down in Austin, Tex., Mrs. Clara Driscoll Sevier announces that she will stay with the Legislature, if it takes all summer, until the Alamo is turned over to the Daughters of the Republic in that State. Such news stories are condensed to five and six lines and seem to be popular, as they are copied in many of the papers of the country. The suffrage workers, the General Federation, the Daughters of the Revolution, and other patriotic societies, are of interest, not in a sensational way, but for the great good each is accomplishing, and men as well as women are interested.

The editor of the woman's column tries to see the passing show from every point of view. She notes the catchwords, yesterday "solidarity" and today "efficiency," and the "social uplift," but she knows that under this pretentious cloak of seriousness the great woman heart is beating in sympathy with the world and that there is no going backwards ever again, and she, in her way, wants to help.

Miss Winn has been on the staff of the "Globe-Democrat" for fifteen years. She is an unusual character—plain and frank, and without affectation. A very serious-minded woman, alive to all progressive movements, yet retiring and conservative. She lives with her brother, who is also engaged in newspaper work, near Forest Park University, where she can be in the midst of the trees and flowers she loves so well. Miss Winn is her own housekeeper; she arises early; in fact, she is always up and busy at sunrise. After breakfast and her housework is over, Miss Winn settles down to writing for a few hours, in which she feels that she can accomplish more than by rising later and working all the day. At noon she goes to her office and selects material for her daily column and attends to her mail.

It is to be hoped Miss Winn will collect these little "By Way of Comment" paragraphs and put them in book form. This would make a literary work of much importance.

Miss Winn is of Irish parentage on her father's side, and on her mother's she is of English extraction. She has beautiful grey eyes, and by many of her intimate literary friends is called "Jane Grey (eyes) Winn." She is a woman who lives within her own soul and does not depend on the passing show for her peace and contentment.

KAJIWARA PHOTO

MRS. BERENICE WYER

MRS. BERENICE WYER

WOMEN can have a career—we know that; they can have children—we know that, but only one in a thousand can have both triumphantly. Mrs. Berenice Wyer is one in a thousand. She did not learn music by singing lullabies, but sang lullabies and composed her music besides, for she is a musician who has made herself appreciated in St. Louis.

Now she is at work putting to music that beautiful old love tragedy of Paolo and Francesca, that has been the theme of poets from Dante to D'Annunzio. Dante tells it in just a few immortal lines—when the two spirits of Francesca and Paolo, united in death, float by him, and Francesca begins, "By Rimini that sits by the sea" and tells their love story—how they were reading together, she and Paolo, from that old book of Launcelot when their love overcame them, down to her naive confession—"And we read no more that day."

This cantillation, like her earlier work, "Miles Standish," is built upon the "leit motiv" idea, each principal character having its own musical phrase, which recurs under different guises as the emotions vary in the progress of the story. Of course, much new material is added, but these phrases, or motives, form the groundwork of the cantillation.

In Paolo and Francesca, the prelude of a severe contrapuntal character, introduces the Giovanni motive later used in his great song of lament and regret. The "Francesca" motive follows, a simple, wistful little phrase. "Angela's vision," is where she sees "One stealing in upon your wife to woo her; unwillingly she is wooed; yet shall they woo; his kiss was on her lips ere she was born." This music is a soft and eerie melody, with an accompaniment of broken chords. Then the trumpets sound—the marriage march to the wedding ceremony of Giovanni and Francesca.

Afterward we hear the poignant little phrase of Paolo, who is already under the spell of his hopeless love. And as the story progresses each emotion, deepened by the music, follows every mood of the poem, and rises to heights of rapture when the two helpless but rejoicing lovers sit together in the garden "under great roses."

Mrs. Wyer lectured three years ago before the Piano Club of Kirkwood, also gave lecture recitals in St. Louis, which are valuable not alone to every serious student of music, but as a help to concert-goers toward an intelligent appreciation of the great musical works. This she has done for schools and musical organizations.

She possesses sound musicianship, as well as splendid pianistic equipment, and has the happy faculty of being able to interpret her subjects in a manner easily understood and appreciated.

Berenice Wyer, nee Crumb, was born in Connecticut, but spent most of her childhood in Missouri. She attended successively Forest Park University and Hosmer Hall, her musical education during all this time being under the guidance of Ernest Kroeger, and included pianoforte playing, harmony, counterpoint, and exercises in writing in the strict forms, including canon and fugue. Schumann remarks that "Every professional musician should have mastered counterpoint and fugue by the age of nineteen," which was just her age when she finished these subjects, though they were supplemented in later years by a systematic study of musical form, history, biography and folklore music. In all these subjects she made copious and valuable notes. Her study under Mr. Kroeger laid a solid foundation for her musical education, and later on Boston's foremost teacher, Carl Baermann, said of his teaching: "It is beyond criticism. If I had a daughter I should be willing to have him instruct her."

Her progress was steady, and after five years of study here her parents sent her to New York, where she became one of two pupils of Mr. Franz Rummel, one of the greatest pianists of his day. Mr. Rummel concertized in Holland and Germany the following year, so she was obliged to go to Boston, where she became a pupil of Mr. Carl Baermann, who was recognized as the leading pianist and teacher. Under him she studied four years, after which she made her debut in Boston, giving a pianoforte recital, the programme of which would tax any pianist to the utmost. The critics, among them Wolff, Elson and others, were unanimous in recognizing her work as that of a high-class artist.

Mr. Baermann invited an old friend, who was a severe critic, to hear her recital in Steinert Hall, Boston, but he declined. "I never listen to pupils' recitals," he declared. However he was coaxed to attend and afterwards sent him this message: "This young lady is a genius. I kiss her finger tips."

A tour abroad followed the year in Boston, with a year's study under Heinrich Barth, in Berlin, whose teaching was of the same sound, conservative type as Mr. Baermann's, so that Mrs. Wyer leans naturally more to the classics, particularly Bach and Schumann, than to the latter modern composers, though she finds the newer Russian writers most congenial.

Returning home, her marriage to Dr. Harry G. Wyer followed with all the new experiences of home-making and, later on, motherhood. Yet her profession was never neglected and she filled many recital engagements. Her latest field has been cantillation, the combining of spoken words and music. In this she has collaborated with Ethan Allen Taussig.

The art of combining dramatic recital with music is an ancient one. The Greek chorus exemplified the use of music to heighten the effect of declaimed or chanted poetry. This art has been largely revived abroad, and America is now realizing the high place which cantillation holds in the musical world.

In this field the entire artistic success hinges upon the perfect balance and harmony of the music and reading. Without the most exquisite rapport between the two parts, the result is disaster. The unusual success of Mrs. Wyer and Mr. Taussig in their recitals is perhaps mainly due to this perfect adjustment and balance, thus giving the presentation a complete organic unity. Mrs. Wyer has, in addition to a technique adequate to every demand, those rare qualities of intellectual grasp, and an innate emotional sympathy with the composer's idea. She is particularly adapted for this work of interpretation.

Their repertoire includes several of the best known works in this field, as well as several novelties. "The Enoch Arden" and "Miles Standish" occupy an entire evening. Other shorter cantillations are "King Robert of Sicily," "The Witches' Song," Bergliot," etc.

Mrs. Wyer was never the least ambitious as a composer, holding the view that there is more fine music already written than can be fully appreciated, but her attention was first drawn to composing after a wonderfully successful performance of Strauss' "Enoch Arden," with Mr. Taussig as reader. Afterwards, thinking of what great pleasure such works might bring, the idea came to try her hand with some well-known poem. The "Miles Standish" of Longfellow suited the requirements as to length and action, so she set to work upon it secretly. At this time she had two little children to care for, and composed, as she says, with the children crowding about her. When the work was well under way she asked Mr. Taussig to come and hear the cantillation of a new composer—"Felix Weidelmann." He did so and criticized it fairly and candidly, saying that it was rather too sweet and lovely, lacking in force and virility, and exclaiming at the end of the playing, "By Jove, that man has the gift of melody." Then she told him that the fault might be remedied, for it was her own work. With the help of his suggestions the music was satisfactorily completed and rehearsed.

At a subsequent concert all the advertising, etc., bore the name of "Weidelmann" as composer, and the secret was so well kept that but two persons knew of it.

Under this name she has contributed an important item to the musical literature of America. The composition shows talent of a very high order and workmanship proclaiming the skilled musician.

In the treatment of the themes she has been delightfully straightforward and unaffected. The harmonization is never involved, and there is no hint of commonplace. A highly interesting bit of writing is the combination of the "Alden and Priscilla" motifs near the close of the work.

Mr. Taussig, who collaborates with Mrs. Wyer in the presentation of her work in concerts, recitals, etc., in his reading of the poems shows fine appreciation, not only of the text, but of the music as well. At the concert the first time "The Courtship of Miles Standish" was given, Mr. Taussig informed the audience that he had a surprise in store for them, that he would have the pleasure and privilege of introducing the composer, "Mr. Weidelmann." Then, when Mrs. Wyer came out she received an ovation that was tremendous. They were at once engaged for other performances for the St. Louis College Club, Shurtleff College, Alton, the Wednesday Club, and for an entertainment in honor of the National Federation of Women's Clubs.

Shortly after that the germ of another composition began floating through her mind—that was two years ago, and they have been waiting for expression, until now she is working upon this music set to the words of Stephen Phillips' "Paolo and Francesco."

Mrs. Wyer is a severe critic of her own work, and makes no pretentions to be more than a most humble follower of the masters. However, what she composes is decidedly individual, and so afraid is she of unconscious plagiarism that when writing she makes a point of not attending concerts, lest others unconsciously suggest ideas to her. She believes that no one should even attempt to write who has not had a thorough grounding in harmony, counterpoint, musical analysis, and form. To these must be added taste and imagination.

Her one aim is to be the reverend interpreter of the great masters of classic times and the later romantic composers. To give forth their messages so clearly and to embody their emotions so beautifully that all must understand and love them—this is her life work.

Mrs. Wyer possesses the rare faculty of "absolute pitch"—she can distinguish tones faultlessly—for instance, when a hand is crashed down on a piano at random she can detect and name each note struck, the tones of a chime, of a whistle, of musical notes in any combination. This is a knowledge one does possess, or does not—one must be born with that—it is not an acquired sense. She is also the happy possessor of an infallible memory.

Mrs. Wyer is the wife of Dr. Henry Gage Wyer, of Kirkwood, Mo. He is a general practioner, and has been a resident there before and since their marriage. Boston was his former home. He is a Harvard man and also a graduate of the Harvard Medical College. They met in the East while attending college, and after finishing her musical course in Boston she returned to St. Louis to do concert work for two years. They have two children, Beatrice and Richard.

Mrs. Wyer is a young woman and there is a fine outlook before her in her chosen profession. She has a strong, unselfish, and gentle nature, a calm and steady temperament, with deep feeling. The strength and sweetness of her nature are expressed in her face.

ADDENDA

THE work of the following capable and clever women, in various lines of endeavor, would fill another volume:

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